

**MEN'S SPRING FASHION: WORKING CLASS, BY WENDY GOODMAN
SPIELBERG AND THE HOLLYWOOD BACKLASH, BY DAVID BLUM**

\$1.95 • MARCH 24, 1986

New York

SWEET LOU

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SUBWAY SERIES?

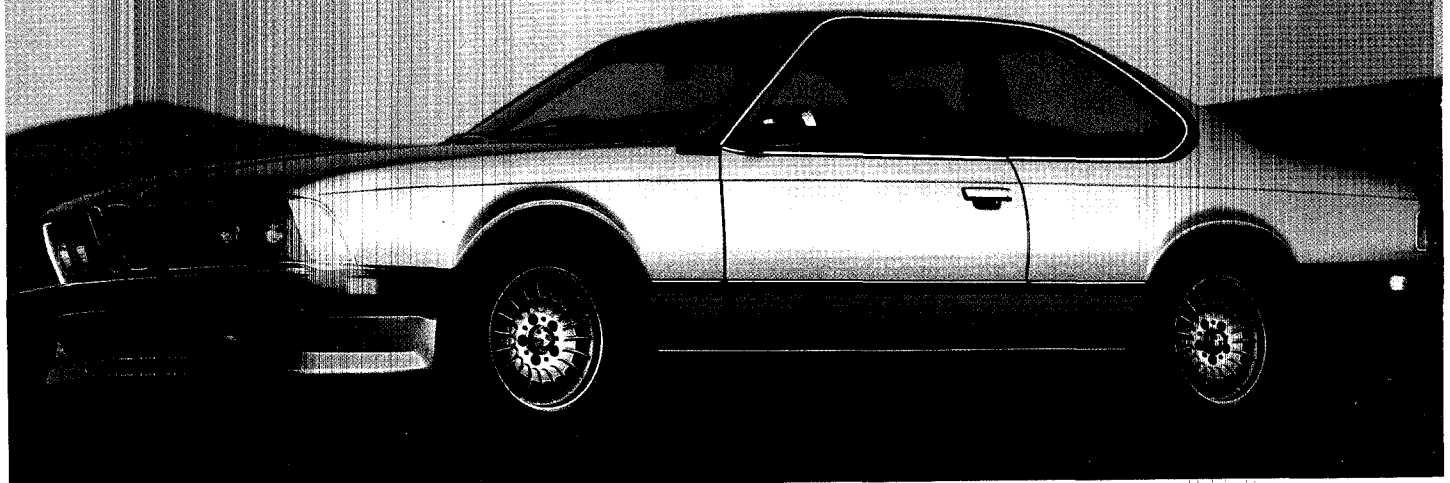
BY JOE KLEIN



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STYLE

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The Entertainment Center in Black Lacquer; With wood trim. Includes drawers for cassette storage, glass enclosed audio storage area and TV space. TV swivel shelf available \$90 extra; The Center, reg. 750.00, **NOW \$499**

Occasional Tables; All 3/8" thick glass with black steel connectors. Square cocktail, reg. 249.00, **NOW \$199** Not shown: Lamp table, 20×28×20"H, reg. 199.00, **NOW \$159**

DESIGN

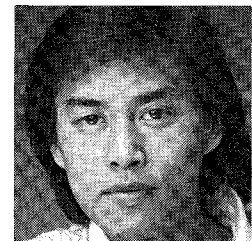
Under the direction of Arnie Chinn, Director of Sherwood Design the classics have become standards in the industry. If it is new, has enormous fashion appeal and is solidly constructed, it's from Sherwood.

QUALITY

All seating from Sherwood is made to last; the multi-density foam interiors and wood or spring construction insures lasting comfort. And the incomparable detailing and scaled-down perspectives are at home in just about every setting.

SELECTION

Variety is the key to success and Sherwood offers many of it's styles (only one of which is shown here) in great fabrics and great colors. What is totally amazing, Sherwoods prices are fabulously affordable. That's Sherwood. Affordable and exciting. Come see the collection.



"In all my collections, I design furniture that combines elements of style, comfort, functionality and honest value, that give you the choice to express your own personal style. That's my idea of beautiful furniture." Arnie Chinn, Director of Design at Sherwood

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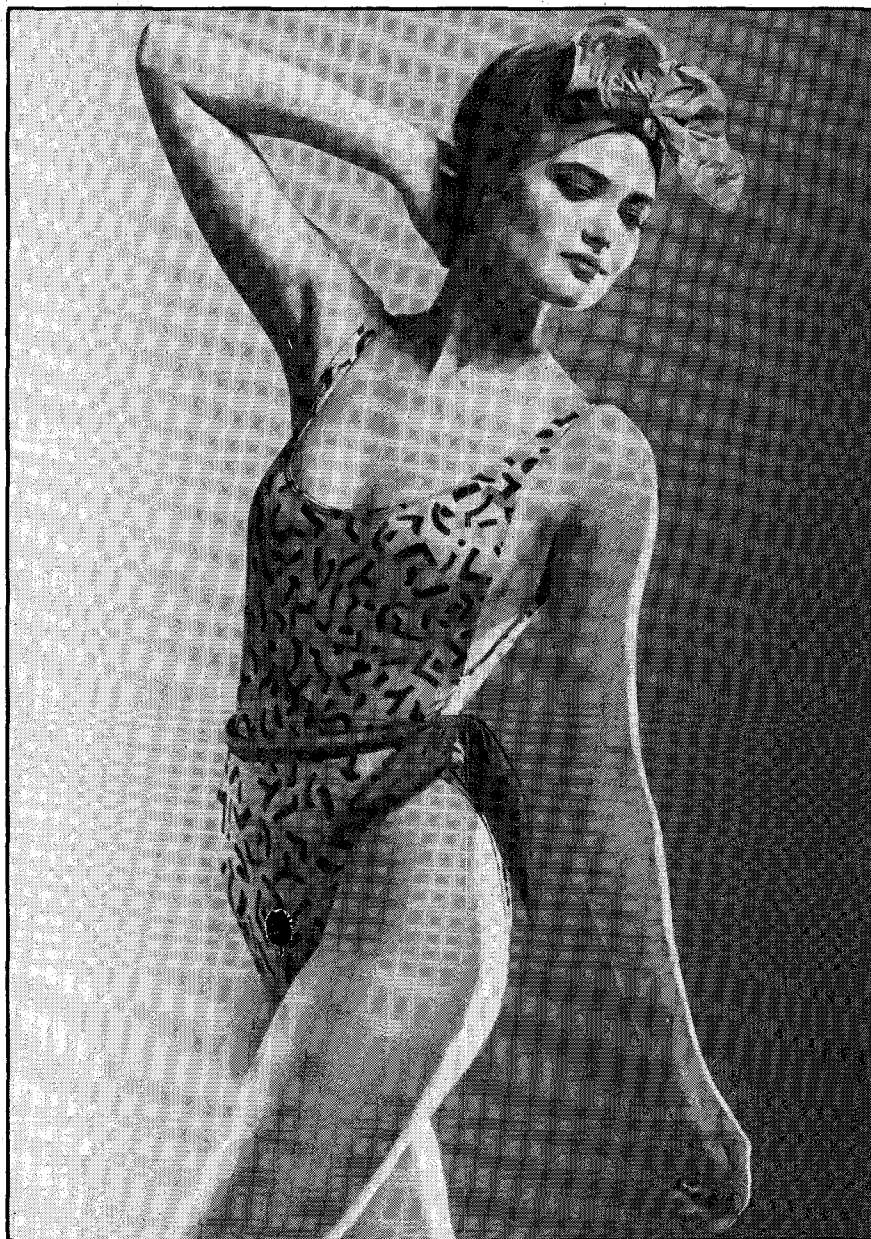
Here's the new you: Sleek and Easy at work, at home, at play

A painter of abstracts takes
the plunge in a sizzling print.

"These colors" she said,
"are incredible. And this
tanksuit is so sleek and
smooth, you'd think I painted it
on myself. I'm off to get in
some serious swimming and
sunning, then back to work
feeling positively inspired.
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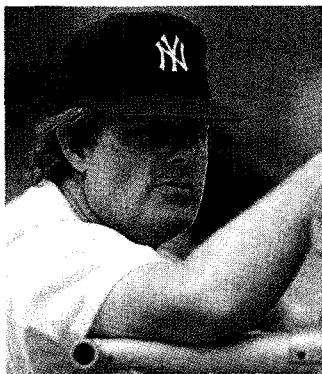
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BY JOE KLEIN

Lou Piniella, says Bobby Murcer, "just loves to take risks." He'd better. This year, Piniella, 42, takes over as the fourteenth Yankee manager in as many years. Piniella is as aggressive as Billy Martin and as popular as Yogi Berra, and the team he's managing has a good shot at winning the pennant. And though there are questions about the Yankees' chemistry and character, the real question is whether Piniella will be able to avoid being just another guy keeping the seat warm for Billy Martin.



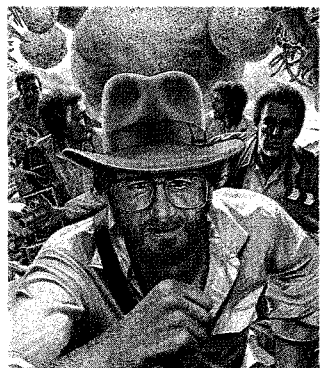
46 The Real James Bond

BY BERNICE KANNER

Jim Lebenthal is trying to save America. Lebenthal, 57, is chairman of Lebenthal & Company, sellers of municipal bonds, as well as the company's spokesman. He creates—and appears in—Lebenthal's commercials, and right now he's conducting a one-man crusade against "the evil, malicious, discriminatory, and unconstitutional" proposal to tax the interest on municipal bonds. He has hounded senatorial aides and mayors, evangelized bond sellers, and, most of all, gone straight to the people. "This," says Lebenthal, "is my cross."

52 Steven Spielberg and the Dread Hollywood Backlash

BY DAVID BLUM



Every month, Steven Spielberg spends hours watching student movies, looking for young filmmakers in need of a break. He finds young men who share his love for fantasy, kids, and the suburbs, and he gives them the chance to write and direct. They become part of Amblin, the Spielberg Factory, which is taking over Hollywood—to the growing dismay of critics and filmmakers. The worst thing about working for Amblin, says one Spielberg director, "is that one day I'm going to have to go back to the real world."

66 Men at Work

BY WENDY GOODMAN

For men's spring fashion, we've assembled the working class—eleven New Yorkers dressed for their jobs. This year the options for men are varied and subtle; there's nothing contrived in the look, nothing gimmicky in the design. These are work clothes that make an impact.

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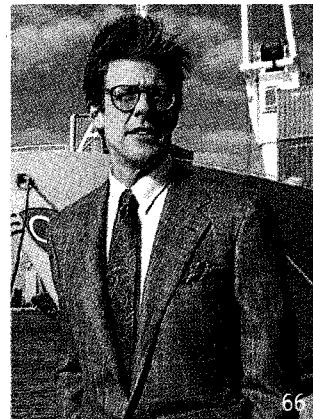
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"SPORTY"



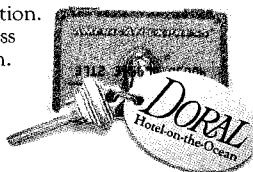
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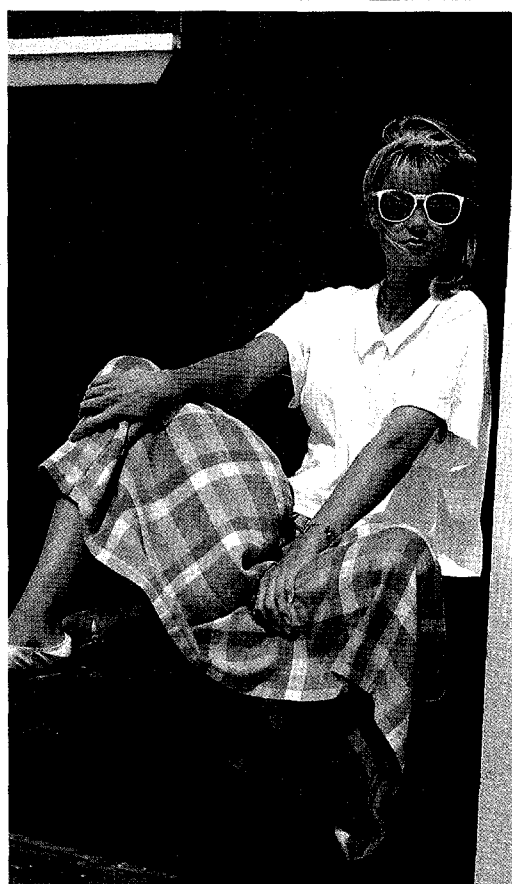
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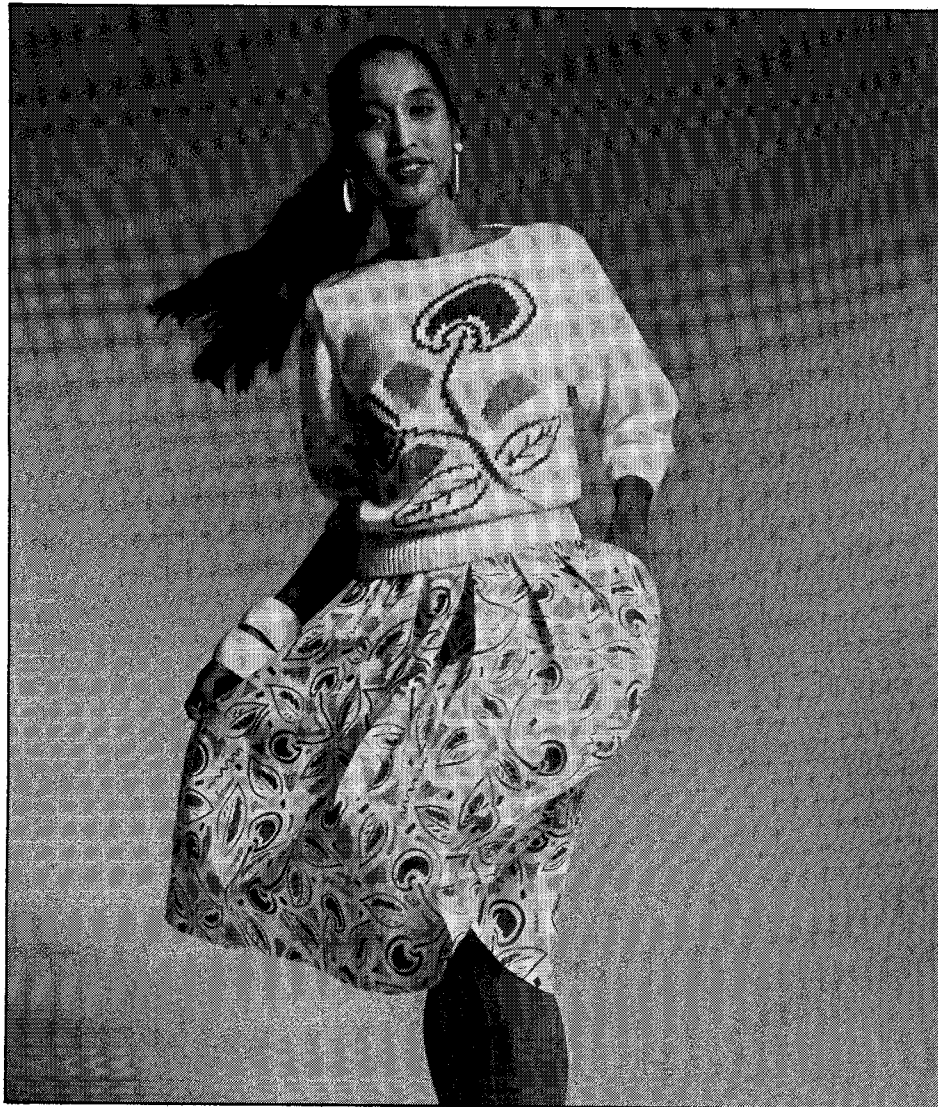
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NEW YORK

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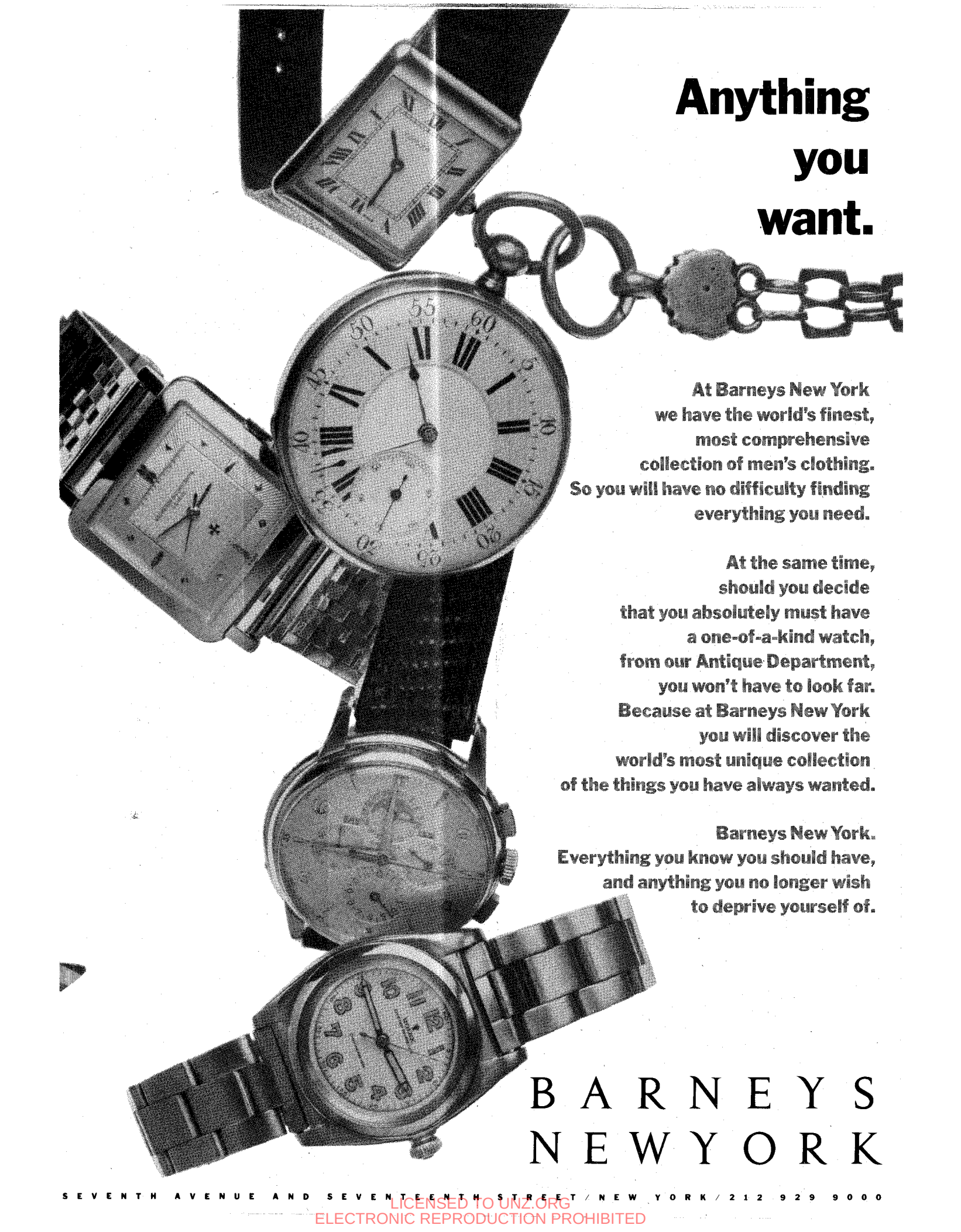
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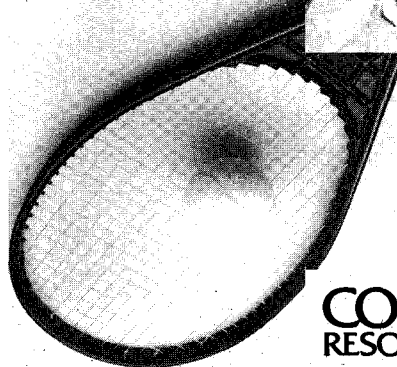
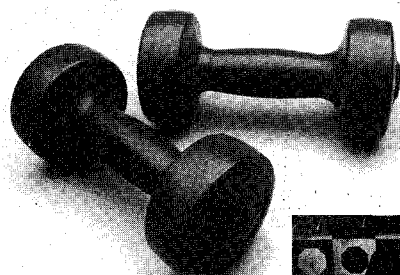
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LETTERS

Oh, Their Aching Backs

A STANDING OVATION FOR "OH, YOUR Aching Back" [by Dava Sobel and Tony Schwartz, March 10]; as a chronic back-pain sufferer for the past ten years and a sometime subscriber to all the methods mentioned in the article. I couldn't have said it better. To the medical practitioners reading it, some words of advice: Consideration, understanding, empathy, and discussion would go far toward helping us cope with our pains. And for those M.D.'s with holier-than-thou syndrome: If you really are gods, why haven't you helped us?

Debra Bick-Duggan
Manhattan

AS A LONGTIME BACK-PAIN SUFFERER, I've tried everything—from hospitalization by an osteopath, whose traction device included three diapers, a stool, and a large paint can filled with sand, to being wrapped mummy-style in adhesive tape by a doctor in Worcester, Massachusetts—and I can attest to the fact that yoga and chiropractic care are the most effective treatments. Not only does this combination immediately relieve back pain, but it also provides a system of self-help maintenance that takes into account the effects of stress, emotions, and diet. It's more work than magic, but it gets results!

Susan Cooper
Ridgewood, N.J.

NO OTHER ARTICLE IN *New York* HAS HIT home the way "Oh, Your Aching Back" did. I read it as I was recuperating from a laminectomy (the surgical removal of a ruptured and torn disk from my back), and I sympathize completely with the writers. I'd like to caution, though, that not all orthopedists see the same things on X-rays; some are more skilled than others in spotting physical reasons for back pain. There are times when only surgery will help, and it pays to get several opinions. My pain has been reduced dramatically, and I hope that one day it will disappear, but even if it doesn't, I'm still way ahead. Thanks for the tips on stretching. It really does help.

Zelda Baum
Manhattan

I'VE HAD TWO EXPERIENCES WITH BACK pain, resulting from lifting heavy objects incorrectly. The first injury led to ten

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days in traction in the hospital. The second time, I stayed in bed for two weeks and, after consulting my doctor, set up a home traction device. While in bed the second time, I suddenly developed a new and most excruciating pain—first in both shoulders and then down my right arm. I tried an over-the-door neck-traction device, but it didn't seem to do anything. For weeks, I slept propped on pillows, unable to turn over, and while walking, I had to keep my arm from swinging. All tests—including an EMG and a CAT scan—were negative. And all the doctors—including a top rheumatologist—were baffled.

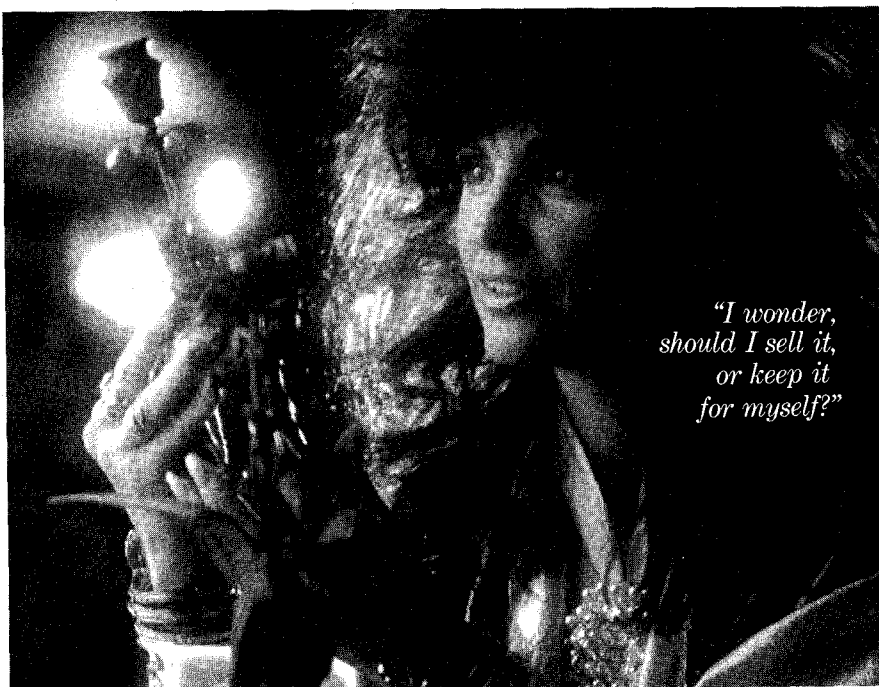
One night, out of desperation, I pressed my thumb into the spot on my upper arm that hurt the most, and counted to 30. Then I did the same at the next-worst spot. This seemed to help, so I kept it up. Two hours later, much of the pain was gone; two weeks later, with frequent daily applications, most of it was gone. But I still couldn't lift my right arm over my head. Then I tried something else. While lying on my back, I used my left arm to raise the right arm up and back as far as the pain would allow. It was easier each successive day, and within a month, nearly all motion was restored. It's now eighteen months later, and all is fine. It seems that I "discovered" a form of acupressure, which none of my doctors had thought to suggest.

Joe Lesly
Hastings-on-Hudson, N.Y.

DURING THE TWO YEARS I SAW AN OR-thopedist, a neurologist, and other doctors—who diagnosed and treated my condition as stress or a disk problem—I received no relief from my chronic back pain. I was finally helped by a physiatrist who discovered the problem was tight and weak muscles and prescribed a daily exercise program. I found that success in treating chronic back pain is achieved through patience and persistence. I exercised for months before I made significant progress.

Alysa Goldstein
Manhattan

OH, MY ACHING BACK—HOW CAN YOU write about possible treatments without mentioning the orthopedic corset? My first one was prescribed when the only alternative was to stay in bed for three weeks (my children were then two and five). I have since been remeasured and refitted for two new corsets (proper fit is a must), and whenever that first warning pain shoots down my leg, I put on my corset and wear it until the pain goes



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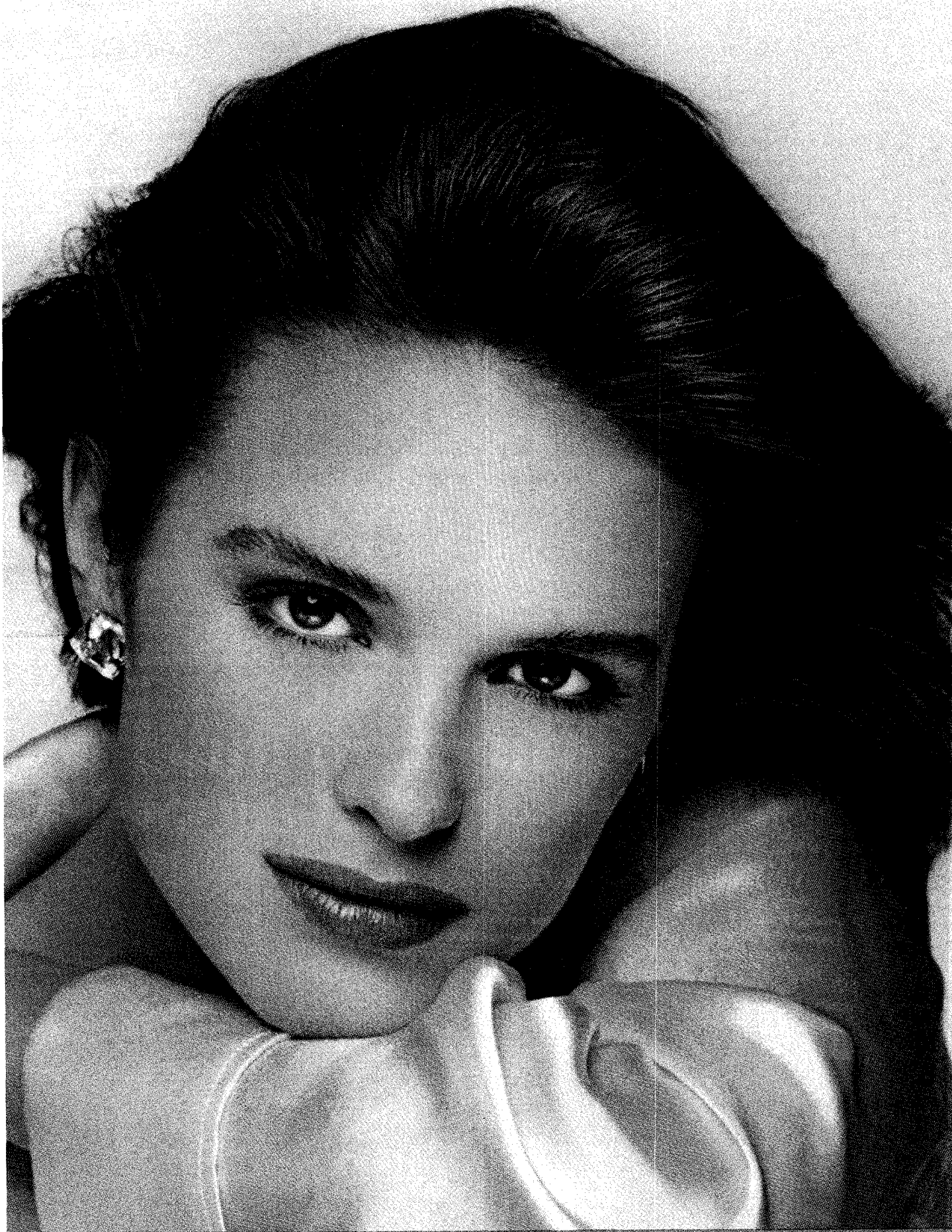
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Elyse Arden

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*Elin McCoy and John Frederick Walker
Food & Wine Magazine, June 1984*

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away (sometimes it takes only 24 hours) and I can play with my grandchildren (now six months and five years old).

*Dorothy M. Abbott
Staten Island*

New York PERSISTS IN PROMULGATING the myth that accurate diagnosis of painful back conditions is impossible. A thorough examination by a knowledgeable physician, supplemented by a CAT scan or Magnetic Imaging Resonance, makes accurate diagnosis and appropriate treatment a reality. Confusion about these tests is fostered by cultist practitioners, such as chiropractors, so that they may continue deluding patients with futile treatments.

*Alan J. Zimmerman, M.D.
Long Beach, N.Y.*

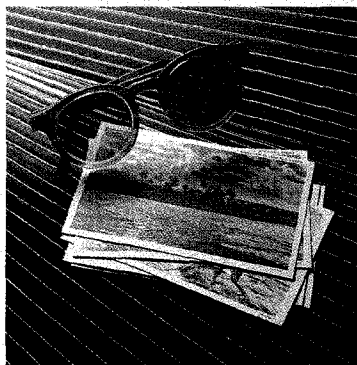
I SUFFERED FROM BACK PAIN FOR MORE than four years, and my spine cringed as I read your article. I remembered all the ineffective treatments and needless pain and anxiety that I experienced because of a back problem that no professional seemed able to relieve (never mind find the cause of). In my desperation, I visited every back specialist known to man and subjected myself to enough X-rays and CAT scans to make me glow in the dark. The most depressing thing was that every orthopedist, osteopath, and chiropractor offered a different diagnosis.

I was ultimately helped by a physiatrist. Not only did she take my pain seriously, but she also had compassion and a sympathetic ear, something many other physicians sorely lacked. When, after six months of treatment, I had made little progress, the physiatrist told me she would find out what was wrong with me. And she did. Through her I found a wonderful orthopedist who operated on me for a relatively minor torn muscle in my leg that had wrapped around my sciatic nerve. I was hospitalized for three days, resumed exercise, and have been pain-free for the last year and a half.

*Linda M. Drogin
Short Hills, N.J.*

DAVA SOBEL STATED THAT THERE ARE 50-plus diplomates of the International College of Applied Kinesiology in the New York City area. However, though there are 70 diplomates worldwide, less than a handful practice in New York City. Readers seeking applied kinesiological care can call me at 245-3170; since I am a teaching diplomate, I can refer them to those practitioners I've found to have a considerable understanding and working knowledge of the field. Your efforts to inform the public of their health-care options are inspiring.

*Dr. Avery H. Ferentz
Vice-chairman, International College of
Applied Kinesiology
Manhattan*



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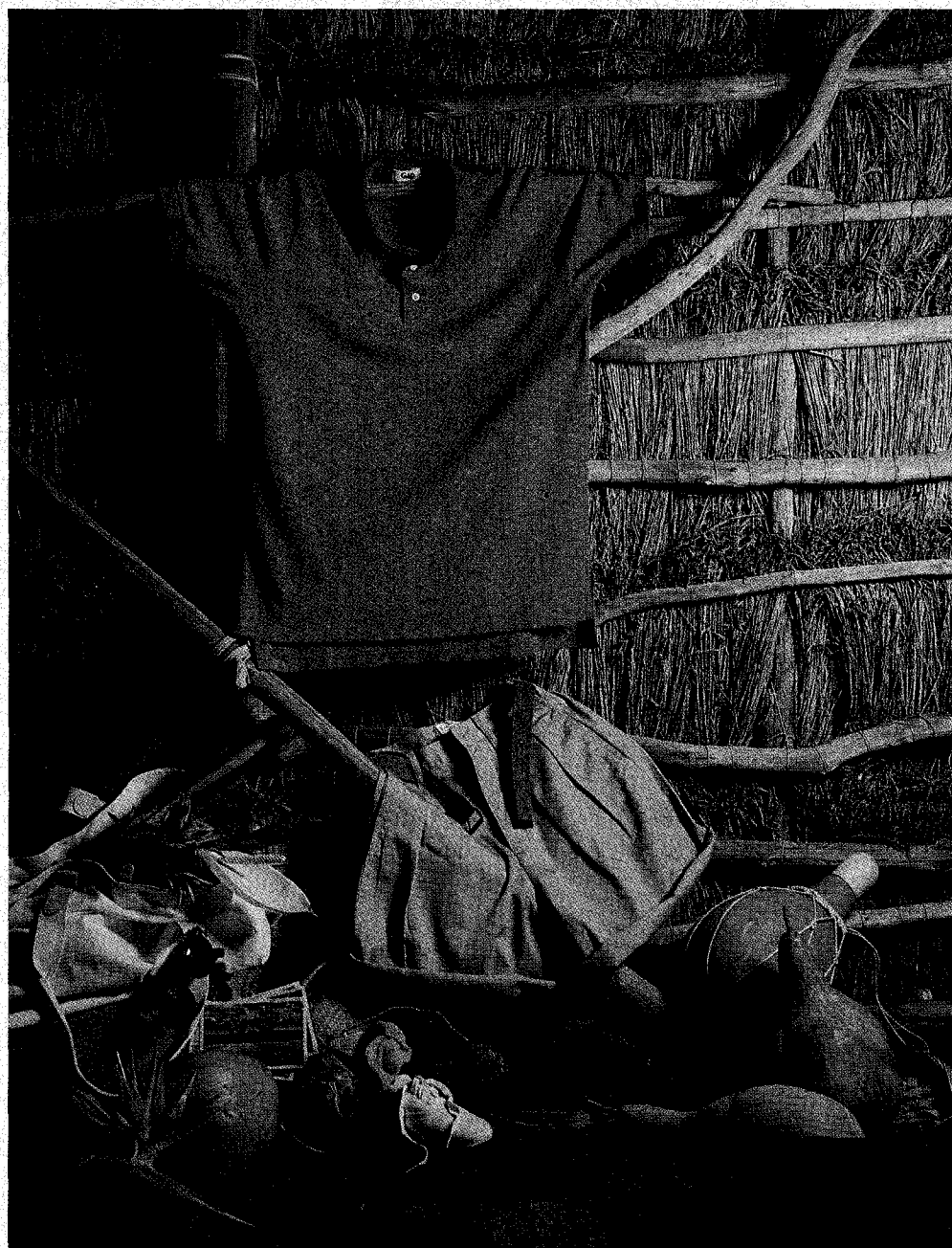
You'll also notice that we know how to make cotton work. Our expertise ranges from the tough canvas of our tote bags and the rugged twill of our walking shorts to the soft interlock knit of the women's polo shirt and the fine imported cotton of the Gap resort stripe shirt.

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BY JEANIE KASINDORF

DISSIDENT TALES...ABZUG ALARM...FOODIE SHRINE...A COVER GAFFE...PHILIPPINE FEAST

IS OSNOS AFTER SHCHARANSKY?

Was Random House associate publisher Peter Osnos in Israel last week signing up Soviet dissident Anatoly Shcharansky to tell the story of his nine years in Soviet prisons? That's what it sounded like to those who called Osnos and were told he was spending the week in Israel "on business."

Osnos is not the only publisher trying to sign up Shcharansky. Simon and Schuster, Macmillan, Putnam's, and Harper & Row are all expected to be in on the bidding.

But Osnos is likely to have the inside track. He and Shcharansky became friends when Osnos was the Washington Post's Moscow correspondent, from 1974 to 1977. Only five days after Shcharansky was released by the Russians, Osnos wrote a fond reminiscence of Shcharansky for the *Post*.

Osnos refuses to talk about his trip. "I'm not going to say anything about it," he says. "It's too important to everyone here."

BELLA STRIKING OUT WITH LABOR

Bella Abzug is having trouble persuading national labor leaders to support her in a possible bid for a Westchester congressional seat, according to two Democratic organizers. "She's relying on the women's and labor movements to raise money for her," one of the Democrats says. "And if she doesn't get labor support, she won't have the money to make the race. She's very frustrated about that."

Abzug is considering running for the seat once held by Richard Ottinger. Two years ago, Oren Teicher, Ottinger's aide for ten years, lost a race to succeed his boss, to conservative Republican Joseph DioGuardi. Tei-

cher is running again this year, and Westchester labor leaders are warning that a tough primary will be a diversion from the battle against DioGuardi.

Abzug insists she's getting "terrific" encouragement, even from labor. "The party in Westchester wants to run the same candidate who lost before," she says. "But people there are very into the fact that they could have me as a representative."

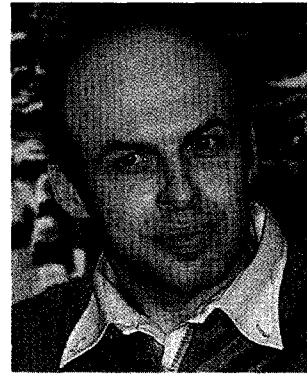
AUNT DAN AND UNCLE HENRY

The eagle-eyed at the Four Seasons Grill Room were bemused recently when they saw Wallace Shawn, Renata Adler, and Henry Kissinger lunching together. Was it possible they were discussing the Public Theater production of Shawn's play *Aunt Dan and Lemon*? Much of it dwells on whether Kissinger should be considered a national hero or a war criminal.

Kissinger would say only that he has read the play but has not seen it, and that he invited Shawn to lunch after the *Aunt Dan* author wrote to him. Adler said she preferred not to discuss the get-together. Shawn, after debating at length whether anyone had the right to inquire about the origins of the lunch, said finally, "Quite frankly, I wish you would just forget about it."

WRITERS LINING UP ON MARCOS BEAT

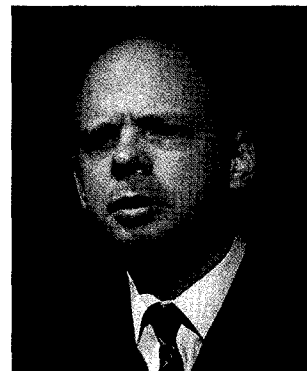
The fall of the Marcos regime has made former Washington Post correspondent Stanley Karnow and former New York Times correspondent Ray Bonner es-



SHCHARANSKY

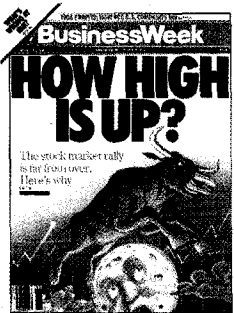


ABZUG



SHAWN

BULL MARKET IN MAGAZINE COVERS

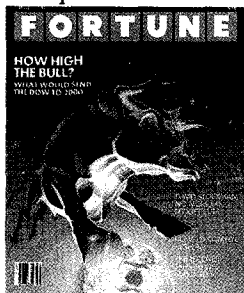


There was a fair amount of competitive clucking at *Fortune* magazine last week, when copies of the March 17 issue of *Business Week* landed on the Time Inc. desks. The *Business Week* cover—on the stock-market rally—was almost a duplicate of a cover *Fortune* ran back in February 1984.

The *Fortune* cover carried a painting by Greg Couch showing a bull leaping over a surprised man in the

moon. The cover line read, HOW HIGH THE BULL? The *Business Week* cover featured a similar illustration, by Victor Juhasz, of another bull jumping over another equally startled moon, and a cover line that asked, HOW HIGH IS UP?

"Obviously, we didn't remember seeing their cover," said *Business Week* editor Steve Shepard. "Our art director was as stunned as I was."



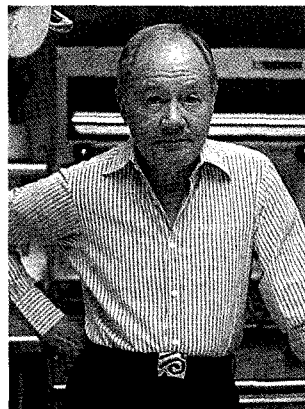
COOKIE CLASH...ROLLIN REDUX...OSCAR ANTICS...CRAIG'S VIEILLE CUISINE...DIET-BOOK FLAP



LIEDERMAN



ROLLIN



CLAIBORNE

pecially happy. Karnow, who wrote *Vietnam: A History* and was the chief correspondent for the PBS series *Vietnam: A Television History*, has been working for over two years on a book for Random House about the Philippine crisis. He also has a contract to produce a companion series for PBS.

Bonner, who signed a contract with Times Books in 1985, will deal with American policy toward the Philippines during the Marcos reign. His working title: *Waltzing With a Dictator*. "I think Imelda Marcos has danced with every American president since L.B.J.," Bonner says. "She was always seducing American policy-makers—not in a sexual way, but with wine and food and grand parties. It is a delicious, delicious story."

Both writers hope to have their books out next year.

DAVID TAKES ON PILLSBURY DOUGH

David Liederman is about to take on the Pillsbury Doughboy. Liederman, whose company already has 159 David's Cookies franchises in the U.S., twelve in Japan, and two company-owned stores, is about to introduce a line of David's Cookies dough in New York area supermarkets. The dough will go on sale in May at Kings supermarkets in New Jersey, and Liederman hopes to make a deal soon to bring his product into New York stores.

David's Cookies addicts will be able to buy one-pound trays of David's dough in chocolate chunk, pecan chocolate chunk, peanut-butter chocolate chunk, "gorp," and oatmeal raisin. "Nobody has ever given Pillsbury a run for their money in the raw-cookie business," says Liederman. "I'm going to do it."

PICTURE YOURSELF IN CLAIBORNE'S KITCHEN

The house for sale on Hand's Creek in East Hampton might be just another pricey vacation property, but for this \$800,000, you get something special. The seller is New York *Times* food editor Craig Claiborne, and the gourmet's spread comes with five ovens, two dishwashers, a special refrigerator for dairy products, a 130-bottle cooler for white wine, and a 500-bottle storage area for red.

Claiborne's 3,800-square-foot house was built in 1978 to the design of architect William Ellis, husband of New York *Post* food editor Jane Ellis. Claiborne says he is selling because he's looking for a "simpler" way of life in a smaller house. "But *nothing*," he adds, "could get me to leave the Hamptons."

—LISA DE MORAES

A FAMILIAR FACE BACK ON NBC

Veteran NBC correspondent Betty Rollin, author of *First, You Cry*, may be returning to the network. Some weeks back, Rollin, who left NBC six years ago, talked *Today* executive producer Steve Friedman into trying out a segment called "People You Should Know." Shortly after that, *Nightly News* executive producer Bill Wheatley called and asked her to do a piece on Lily Tomlin for his show. "It's been a while since I've done this," says Rollin. "I'm just getting my feet wet again."

OSCAR NIGHT '86: A LONG SIT

Expect more schmaltz—and longer acceptance speeches—at the Academy Awards show this year. The show's producer, veteran filmmaker Stanley Donen, has decided not to use the flashing red lights and huge digital clocks that warned last year's winners when they were talking too long, and that brought the show in at a "lean" three hours and five minutes.

For several years, the Academy of Motion Picture Arts and Sciences has been worrying about how to keep the show's ratings from dropping. In 1984, the show,

which ran three hours and 40 minutes, was watched by only 50 percent of the Nielsen audience, compared with 59 percent the year before. So last year, the Academy decided to shorten the show. But the Nielsen share fell again, to only 45 percent of the audience, and critics attacked the show for lacking emotion. So this year, the Academy is going back to its old formula.

BLOOMINGDALE DIET HITS A SNAG

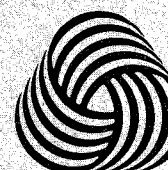
Bloomingdale's Eat Healthy Diet had been in bookstores for only a few days when a State Supreme Court judge ordered the volume off the shelves last week. Dr. Sami Hashim, who wrote the preface to the book, is claiming that neither the author, Laura Stein, nor the publisher, St. Martin's Press, had formal permission to use what he wrote.

Hashim, chairman of the nutrition department at St. Luke's-Roosevelt Hospital, says he agreed to help on the book, which is named for a diet favored by Marvin Traub, the chairman of Bloomingdale's. But Hashim says that although he asked for a contract, he was never given one. Attorneys for Stein and St. Martin's Press say they will contest his claim in court.

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'CONTRA' INDICATIONS

Losing Ground

EVERY YEAR AT ABOUT THIS TIME, Ronald Reagan goes to the mat with Congress over aid to the *contras*—the ragtag band of Nicaraguan rebels eager to overthrow the Sandinistas who rule in Managua. On Wednesday of this week, the House will consider—and probably reject—the administration's request for \$100 million in assistance to the *contras*, including \$70 million in military support. And then, following his usual pattern, the president will probably abandon his no-compromise position and cut a deal that will permit the *contras* to limp along for another short period amid promises that the White House will once again use military pressure to force a negotiated settlement of the Nicaraguan problem. (It's possible Reagan could win his fight—or compromise *before* the House vote—but as this is written, both of these scenarios seem remote.)

We've heard it all before and been through it all before, but the situation has changed since last year—on both sides. Nineteen eighty-five saw further consolidation of the Sandinistas' grip on their country and a noticeable lessening of *contra* activity.

The *contras* contend that their sorry performance is the result of America's "yo-yo" policy, to borrow the phrase of Alfonso Robelo, one of the *contras*' political leaders. "When the Congress only gives us humanitarian aid, as it did last year," says Robelo, "we can't do much of anything."

No doubt any armed force can always use more money and matériel, but the main reason for the *contras*' lack of success isn't a lack of money. It is what it has always been, their continued lack of popular support inside Nicaragua. The *contras* say the Nicaraguan people are fed up with the Sandinistas. As proof, they point to the tremendous backing accorded Archbishop Obando y Bravo, the Roman Catholic leader of Nicaragua whose disenchantment with the Sandinistas is well known. The problem, though, is that opposition to the Sandinistas—conceding the *contras*' premise—does not automatically translate to support for the *contras*. For one very good reason: The *contras* are perceived as little more than a collection of former Somoza national guardsmen. As such, the people fear that a *contra* victory would mean a return to the old order, which almost every Nicaraguan recalls with horror.

In absolute numbers, this perception is



MONEY TALKS: The president meets with *contra* leaders.

wide of the mark, but it is nonetheless true that the *contras*' senior military commanders are former Somoza guardsmen, and it is they, not the peasants under their command, who would govern a post-Sandinista Nicaragua.

Rather than deal with this reality straight up, the Reagan administration has sponsored a cosmetic solution. Onto the *contra* hierarchy it has helped graft an anti-Somoza political directorate of men such as Robelo. But even Robelo and Arturo Cruz, another *contra* leader of impeccable anti-Somoza credentials, admit that the military command controls the *contra* force. "As always," Robelo said in despair some time ago, "it is the guys with the guns who really call the shots."

Even if one believed that the *contras* had cleaned up their act, the important point is that the Sandinistas have skillfully convinced most Nicaraguans that this is not the case. Consider, by way of analogy, what might happen in a similar situation in the Philippines. Suppose Cory Aquino abandoned her democratic beliefs and invited the Communist insurgency to control her government, with herself as little more than a figurehead. Would Filipinos rise up if the only alternative were an anti-Aquino force whose true power was held not by moderates but by former Marcos generals?

By the same reasoning, as long as the *contras* are seen as tarnished by the memory of Somoza's dictatorship, no

amount of American aid can ensure their victory over the Sandinistas.

The realization that the *contras* can't displace the Sandinistas is a major reason for the unanimous view of the pro-U.S. governments in Central America that Reagan is wrong to support the *contras*. "If I were Mr. Reagan," says Oscar Arias Sanchez, the president-elect of Costa Rica, "I would give [the \$100 million] to Guatemala, El Salvador, Honduras, and Costa Rica for economic aid, and not military aid to the *contras*."

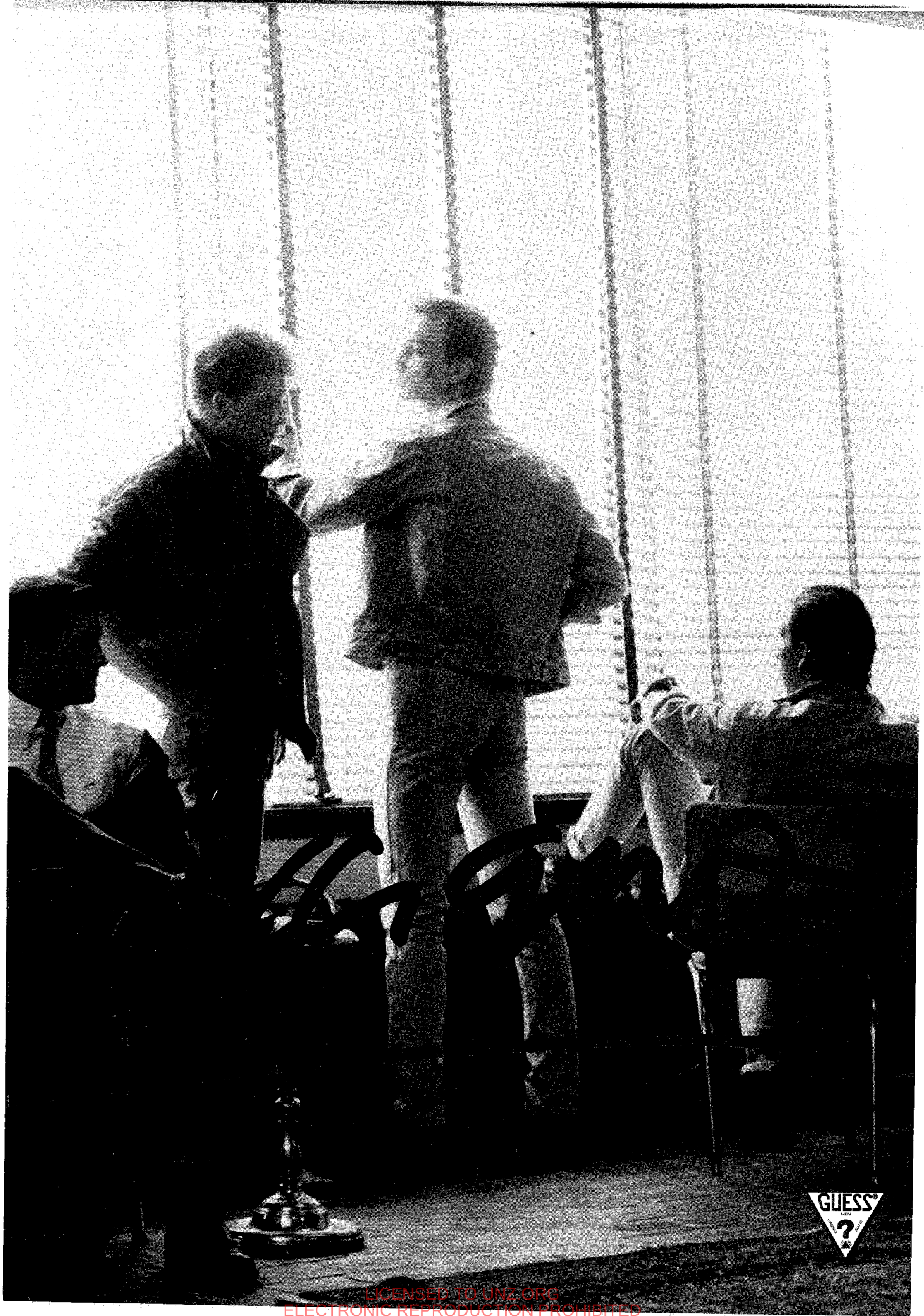
Besides failing to cleanse the *contras* of their Somoza taint—an error that has robbed the *contras* of any serious chance for success—the administration has also failed to pursue the negotiation track it claims to favor. As Representative Richard Gephardt has written, "Last year Congress appropriated \$2 million in support of the Contadora peace process. The administration has not used one penny and has no plans to do so before the funds expire at the end of March."

It is inconceivable that the Sandinistas will negotiate an end to their support of a nationwide revolution or open their iron rule to meaningful domestic dissent and establish a pluralist system. Had the administration pushed negotiations in a visible and serious way, the bankruptcy of the Sandinistas' public support for a diplomatic agreement would by now have become apparent. Instead, stupidly, the Reaganites have given their critics valuable ammunition in the fight over *contra*

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aid and have even managed to win a measure of sympathy for the Sandinistas.

It is fashionable these days for *contra* critics to say they hold no brief for the Sandinistas—but it is easy to forget the true nature of the Managua regime and the Marxist-Leninist course it has charted. From the beginning, the Sandinistas identified with the Soviet agenda. Almost alone among Third World nations, Nicaragua refused to condemn the Soviet invasion of Afghanistan. Similarly, the Sandinistas' propaganda front drew a parallel between the trade unions of Nicaragua and Solidarity in Poland; both were portrayed as agents of imperialism. And since 1979, Managua has received increased shipments of arms from, among others, the Soviet Union, Cuba, Vietnam, and the PLO.

As for their own government—and the promises of democracy they proffered in writing to the Organization of American States before their 1979 victory over Somoza—the Sandinistas revealed their true colors after only two months in power. At a special party conference, the Sandinista leaders told the assembled cadres that they had just been pretending to be pluralist. Later, Daniel Ortega, now Nicaragua's president, declared that the Sandinistas were "profoundly anti-imperialist, anti-Yankee, and Marxist-Leninist." The alliance with the moderates, said Ortega, was temporary and "exclusively tactical." As for elections, Ortega said that they would "in no way—like a lottery—decide who is going to have power. For this power belongs to the [Sandinistas]."

On the larger question of the exportation of revolution, the Sandinistas have never deviated. "[Our] revolution's moral imperative and historical character," says Tomás Borge, the Managua government's Interior minister, "make it inevitable that the energies released here will be universal in all Central America." In other words, says another comandante, "we will never give up supporting our brothers in El Salvador."

Regardless of how the aid vote goes this week, the question remains what it has been for five years: how to keep the Sandinistas at home and force political change inside Nicaragua. The Reagan administration has botched much of the *contra* operation and has almost guaranteed that they will never have the support they need for total victory. But abandoning the *contras* altogether would kill whatever small chance remains of reforming the Nicaraguan regime. The widespread view that muscle undermines the prospects for peace stands reality on its head. In fact, the opposite is true. Without military pressure, America's interests—which are the region's interests as well—are certain to be ignored. They may be anyway, but America must at least try.

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GOING FOR BROKER?

A Troubling Pattern

INVESTORS ARE ALWAYS LOOKING FOR patterns to help them make a buck. Here's one that's disturbing. It could mean the hot stock market is in trouble, or, at the very least, is nearing a peak.

Between 1970 and 1972, a number of big-name brokerage firms went public, including Merrill Lynch, E. F. Hutton, PaineWebber, and Donaldson, Lufkin & Jenrette. Their timing was atrocious. The Dow closed at just over 1,000 at the end of 1972, and the market went on to suffer one of the biggest bloodbaths in history, with the Dow tumbling to 570 in late 1974.

The same thing happened in 1983. Nine brokerage firms—including Jefferies & Company, Legg Mason, and Rooney Pace—went public, following a big stock-market rise in 1982. Again, the timing couldn't have been worse. In mid-1983, the general market peaked, and between January and June of 1984, the Dow tumbled over 200 points (from 1,287 to 1,086). Those nine brokerage-firm stocks were among the hardest hit, falling an average of 50 percent in a sloppy 1984 market.

Now we're in another period when one brokerage firm after another is going public. Bear Stearns went public last October at 19; it was recently trading at 31³/₄. First Albany Corporation, a tiny regional firm in Albany, went public last December at 5³/₄; it's now over 11. Alex Brown, a Baltimore-based regional brokerage house, was an instant success. It went public February 28 at 23 but opened for trading at 31. It was recently at 27¹/₄.

Last Thursday, L. F. Rothschild, Unterberg, Towbin went public at 20¹/₂ and quickly ran to 24 in initial trading. Morgan Stanley is scheduled to go public soon. And there's talk within Goldman, Sachs that it, too, will take the public route before long.

It's easy to understand why brokerage firms are eager to go public now. Many want more capital quickly. The reason: intensely growing competition in a variety of financial areas (from venture capital and real estate to mortgage banking and bond trading).

And, on the face of it, the timing for going public is terrific. Investors are going wild over brokerage stocks (chart). In the last twelve months, for ex-

ample, brokerage stocks have shot up an average of 60 percent. That's more than double the nearly 27 percent increase in Standard & Poor's 500-stock index over the same period. This year alone, brokerage stocks are up an average of 26 percent, over three times the 7.2 percent rise in the S&P index.

Big earnings gains in 1985 (on average, around 80 percent) and Wall Street expectations of healthy profit increases again this year are the chief reasons for the excitement over brokerage stocks. Recurring takeover rumors—the most recent involving Merrill Lynch—are also helping to boost prices.

But is the dire pattern set in 1972 and 1983 about to be repeated? Perrin Long, the dean of the Wall Street analysts who track the brokerage community, thinks so. He views the latest outburst of public brokerage offerings as a sign that a market peak is close at hand. "When so many people are trying to get in the public act, it tells me most of the gravy is gone," he declares. Long, of Lipper Analytical Services, says the big risk with brokerage stocks—as well as with the market itself—is that interest rates will stop going down.

When that happens, he explains, underwritings (such as corporate, municipal, and mortgage financing) and brokerage commissions could suffer. Long sees another year of profit growth for the brokerage industry, but he expects a much lower growth gain in 1986—only about 20 percent.

Like everybody else, Long has no idea

when the market will stop going up. But given the big gains in stocks and the uncertain course of interest rates, Long strongly believes some profit-taking is called for. His top choices in this respect are First Boston, A. G. Edwards, and Legg Mason. Long has similar feelings about such big retail firms as Merrill Lynch, E. F. Hutton Group, and PaineWebber. Brokerage stocks are moving into an area of high risk, he says.

Brenda Davis McCoy, who follows the brokerage industry for the Big Board firm of Mabon, Nugent & Company, is telling clients that "the big play in brokerage stocks is over." She expects strong earnings increases in the first quarter (30 to 40 percent) but predicts diminishing gains in subsequent quarters. Her reasoning: It's unlikely that the market can continue to sustain its current torrid pace.

McCoy observes that the strong 1986 showing is based on a hefty drop in interest rates—about 125 basis points—on long-term Treasury bonds (from 9.25 to 8 percent). But that drop in rates, she says, was sparked by the falloff in oil prices. And there's nothing on the horizon, she adds, to suggest that rates could drop a similar amount in the second quarter.

Accordingly, she sees the brokerage industry's 1986 profits coming in below exuberant Wall Street expectations. The biggest money-making segments of the brokerage industry include trading by firms from their own stock-and-bond inventories (about 28 percent of the business), commission revenues (21 percent), and underwriting (11 percent). And McCoy expects all three to come under pressure.

McCoy figures many brokerage stocks, at current levels, are as much as 30 percent overvalued, because their prices are in no way justified by their earnings outlook. She cites Quick & Reilly, the big discount broker, as a major example of an inflated stock; it sells at over twenty times her projected earnings and nearly five times its book value. Other retail-oriented brokerage firms—which are the ones she thinks will be hurt the most—are A. G. Edwards, Merrill Lynch, E. F. Hutton, and PaineWebber.

Her bottom line: As an investment, "the hot broker is

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PaineWebber	25 ¹ / ₄	43 ³ / ₈	42 ¹ / ₄
E. F. Hutton	27	43	42 ¹ / ₄
A. G. Edwards	22 ³ / ₄	45 ¹ / ₂	45 ¹ / ₂
Quick & Reilly	19 ⁵ / ₈	40 ³ / ₄	40 ³ / ₄
Legg Mason	12	31 ³ / ₄	31 ⁵ / ₈
Alex Brown*	27	32	27 ¹ / ₄
Bear Stearns**	19	32 ³ / ₈	31 ³ / ₄
First Boston	32 ¹ / ₄	52 ³ / ₄	51 ⁷ / ₈
Jefferies & Company	12	22 ¹ / ₄	16 ³ / ₄
Phibro-Salomon	34 ¹ / ₈	52 ¹ / ₂	51 ⁷ / ₈
Moseley, Hallgarten	2	9 ³ / ₄	8

*Went public February 28, 1986. **Went public October 29, 1985.

now a lot of hot air." If she's right—and if history is a teacher—the bull market may have just about run its course.

The Bald Truth

EVER SINCE WRITING ABOUT NUTRIOL ["The Bottom Line: A Hair-Raising Tale," January 20], I've been besieged by calls and letters. The reason: I had written that I was personally trying a version of the product, which the manufacturer, Crinos International, of Como, Italy, claimed could grow hair in as little as two to three months. Readers wanted to know how the product was working.

Well, I've been applying Nutriol to my scalp for nearly three months, and I'm sorry to report that new hair has yet to sprout. My balding spots remain. When I comb my hair, less seems to fall out—but that improvement could come from any good hair conditioner, I'm told.

The lotion I've been using is a slightly revised version of Foltene, a product that Crinos is selling abroad. Nu Skin International, Incorporated, of Provo, Utah, has been distributing Nutriol, the American version. Nutriol is being marketed here as a hair-fitness preparation—as opposed to a hair-growing product—to avoid running afoul of the Food and Drug Administration.

Antonio Caso, Crinos's marketing director, originally told me Foltene grew hair. But now he admits he has no evidence that Nutriol can do that.

Nutriol is sold through multilevel marketing—salesmen make money by peddling the product as well as by signing up other salesmen—and Nu Skin president Blake Roney tells me sales are booming. Nutriol first went on the market in late November last year and racked up sales of \$500,000 in December and over \$1 million in February, Roney says. He predicts that March sales—presumably to people who will have better luck with the product than I've had—will reach \$2 million.

The Runoff

NEW YORK CORPORATE RAIDER ASHER Edelman, who took control of Datapoint Corporation and who also owns about 8 percent of Mohawk Data Sciences, has now taken a fair-size stake in Fruehauf, the Detroit-based \$2.6-billion trucking-trailer-and-cargo-container company. Edelman isn't talking, and his immediate intentions could not be determined. . . . Boeing is said to be looking into the purchase of a major electronics firm. . . . As many as three potential acquirers are each believed to have taken a 4.9 percent stock position in John Blair & Company, the nation's largest processor of third-class mail and the owner of five TV stations. . . . Arbitrageur Ivan Boesky is said to have taken a big stock position in Kodak.

DON'T LURE ME
WITH PROMISES, OR
FLATTER ME WITH

WORDS

JUST BE THERE.



The Spring/Summer '86 collections for women and men, by In-Wear/Matinique.
Where outer image and inner vision meet.

IN-WEAR®

matinique®

In-Wear/Matinique, 394 W. Broadway, New York, NY.

On Madison Avenue/Bernice Kanner

DO-IT-YOURSELF

Going In-house

A SLUGGISH ECONOMY, MERGERS AND "new brooms" on the client side, fifteen-second commercials, zapping—as if all this were not headache enough for America's advertising agencies, along comes another, more insidious trend, one that's causing considerable anxiety within the industry.

The villain? The in-house agency—or, to be more precise, advertisers' renewed romance with do-it-yourself. In the last year or so, several mega-advertisers have taken back part of what they had previously assigned to their full-service marketing partners and assumed the tasks themselves.

Barneys moved the whole kit and caboodle in-house thirteen months ago, after 40 years of roughly 3-year stints at assorted agencies. Ohlmeyer Advertising, the three-year-old in-house agency for Nabisco Brands, added millions in business from R. J. Reynolds when the two companies merged last September. At the same time, General Motors hired Phil Guarascio away from Benton & Bowles, where he had been director of media management, to ride herd over—and possibly restructure—the giant automaker's advertising buying. In November, Anheuser-Busch shifted to its payroll the D'Arcy Masius Benton & Bowles staffers who had spent millions of the brewer's money annually on broadcast spots. And in January, Revlon grabbed the reins on Charlie after five years at Scali, McCabe, Sloves.

The exodus has agency managements sweating—and battling back. Most have become, in effect, one-stop shopping centers by adding such services as direct marketing and public relations, sales promotion and package design, dealer aids and sales-meeting assistance. And some agencies—D'Arcy Masius Benton & Bowles for Texize and Ogilvy & Mather for Playtex, for example—are actually buying media time on a fee basis for clients for whom they don't create advertising. What was once a largely prix fixe menu has gone à la carte.

The American Association of Advertising Agencies downplays the migration. "Every spring, like crabgrass, talk of in-

house agencies crops up," says executive vice-president Harry Paster. But according to the industry group's latest analysis (for 1984), more accounts moved from full-service ad agencies to in-house operations than moved the other way—68 versus 38. Those accounts that moved in-house, though, were considerably smaller—amounting to \$35.5 million in billings versus \$86 million. (Construction companies, real-estate agencies, car dealers, industrial and agricultural concerns, insurers, clothing manufacturers,

unbundle advertising services, where do you stop?" asks Hal Katz, executive vice-president of Vitt Media International, a sixteen-year-old independent media operation that last year bought \$350 million in airtime. "Will the whole ball unwind? Are we going to see advertisers gradually assuming other marketing missions now at agencies, agencies buying up specialized services that emerge and operating them separately, and new creative boutiques springing up? In short, a circle game set in motion?"

Moving media buying in-house may be the first step toward such a scenario. In 1981, Reynolds Tobacco took over the planning and buying of its media from several agencies in order to "eliminate a communications nightmare, the telephone syndrome where something gets retold and confused a dozen times," says media director Dan Pearson. "The more links in the chain, generally, the slower the reaction time." So pleased has Reynolds been with the efficiency of its in-house unit, it has since taken over promotion work previously done outside.

Sixteen years ago, Pfizer set up Adforce, an in-house agency to plan and buy media placement. Since then, it has moved media research, billing, and talent payment in-house. "We started with media because that's where the

money is spent, and money focuses management's attention," says Adforce president Robert Geller. "We've evolved to add the others because we've found it works, we're profitable, and nothing falls between the cracks." But no, creative won't be brought in-house. Pfizer is a company that prescribes an 8:45 A.M. to 4:30 P.M. day with a 45-minute lunch break and all sorts of rules—in short, says Geller, "the wrong atmosphere for a creative person to thrive."

For other advertisers, "in-house" is a creative necessity. In November 1980, Calvin Klein left Scali, McCabe, Sloves to follow its own muse. "It's difficult for an agency to follow the creative vision of a very creative client, and essential for an image-based product to have that vision," says Michael Calman, ad director at Calvin Klein. "We went in-house for creative control, and as an unintentional



AD JOBS: More and more advertisers are taking over the work.

banks, brokers, and publishers were the major movers in-house.) In the past decade, says AAAA president Len Matthews, \$176 million more flowed into full-service agencies than flowed out of them to in-house operations.

But those figures mislead, for they predate tumultuous 1985 and they ignore the real trend—the fragmentation of services, with media buying being the vulnerable link. Even in 1984, while three advertisers moved their media buying from in-house to outside agencies, ten did the opposite.

The ramifications are major. "Numerically, you don't see that many accounts moving in-house," says media consultant Don Evanson, "but what is moving represents big money." By 1990, the media departments of all but the top 25 agencies may be altered dramatically. It will not be business as usual. "Once you start to

BACK PORCH

The hi-rise is big city. But the terrace is so "country" it feels more like a back porch.

That's the trend. A lot of city dwellers are finding out the living seems easier when there's a country setting at home.

No doubt they're among Country Living's seven million readers with a median household income of over \$32,000.

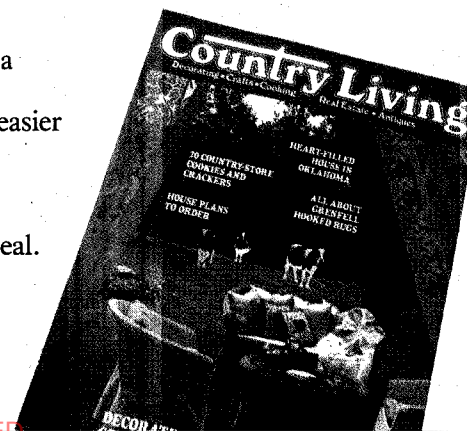
The fact is country is a mind-set with a great deal of contemporary appeal.

After all, we didn't get to be the nation's fastest-growing magazine by reaching folks who never get off their back porch.

Source: 1985 Fall MRI. ABC, all magazines with an ABC circulation of 1,000,000 or more.

YOU CAN'T TAKE THE COUNTRY OUT OF AMERICA.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED





**Emanuel and Shelly want you to be the man in the middle—
so you'll never pay retail for a suit again.**

The suit in the center costs under \$200—less than half the retail price.

That's because the only middleman at Fenwick is the customer who knows exceptional quality and insists on incredible value.

Emanuel Gardner, at left, and Shelly Shapiro, at right, have manufactured suits of impeccable quality and style for years. Suits that sold in the finest stores at prices more than double what you'll pay now.

With thousands of spring suits in regular shoulder, natural shoulder and Italian models (and sport jackets, slacks and tuxedos)...and with prices like these, there's simply no reason to pay retail ever again.

Just come to Fenwick. And be the man in the middle.

FENWICK
C L O T H E S

22 West 19th Street, NYC 10011, 5th Floor. (212) 243-1100.
Mon.-Fri. 9AM-5PM, Sat. 9AM-4PM. • Amex, MasterCard, Visa accepted.

end benefit, we are saving money."

Barneys went in-house for much the same reason. "Working on a retail account is a grind that requires a precision and fast reaction not needed in packaged-goods advertising," says ad director Neil Kraft. "That's why, more than any other category, it's retailers who prefer to play things close to the vest. We're happier with the creative results and sales are doing well—and that's about as scientific as we want to be."

Indeed, it is the presumed benefits of being in the driver's seat—in control of more of the advertising process—that are luring advertisers back in-house. The seed of their discontent—and the resultant reining-in of media planning and buying—is marketing costs, says Herb Maneloveg, head of Maneloveg Media Marketing Services. "Marketing costs continue to shoot up, and marketers are caught in a bind. When they're searching for the quickest way out, going in-house looks like the golden goose."

But some of those presumed advantages turn out to be illusory. Many companies assume that by redirecting to their own coffers the 15 percent commission the media pay to the buying unit, they'll turn their advertising department into a profit center. But cost accounting—charging off payroll, benefit plans, word processors, easels, and office space, for example—often turns up different economics, says AAAA's Paster. What's more, defenders of full-service agencies argue, staffers at in-house agencies have a nine-to-five mentality; employees at full-service agencies are used to turning out rush work, while in-house people are not. And while a company's own employees might know its products and customers better than an outside agency, they won't know much about competing products. And, too, they'll probably be overworked in peak seasons, underworked in downtimes, and bored by having to apply themselves relentlessly to the same product, without the diversion of other accounts.

Although about a third of the members of the Association of National Advertisers use some sort of in-house agency today, the street continues to be two-way. General Electric, one of the first advertisers to go in-house, reversed its course in January. "Often, after a few years with some in-house operations, the director finds he's not going anywhere," says Gene DeWitt, a consultant who is a corporate media director for Polaroid and Pizza Hut, among others. "There's no room for promotion, so he exits. Operations have become somewhat inbred and sluggish. The result: folded in-house operations."

But, DeWitt adds, "this is not the strong trend. Call it a contrary ripple against the tide—which is moving in-house."

DID YOU GET YOUR HANDS ON RETURNS LIKE THIS LAST YEAR?



THE EASY WAY IRASM

PORTFOLIO IRA RETURNS

Total return for
one year ending 12/31/85*

EQUITY	25.85%
BALANCED	22.01%
INCOME	17.30%

Come to Citibank today to find out about returns like this. With Citibank's Portfolio IRA. Our Portfolio IRA is better than most mutual funds because all money is managed specifically for retirement purposes. There are no opening or closing fees, and all our portfolios offer the potential for higher returns: 25.85% with our Equity Portfolio in 1985; or 22.01% with the Balanced Portfolio in 1985*. At Citibank you'll find IRA specialists who can explain the objectives of each of our four

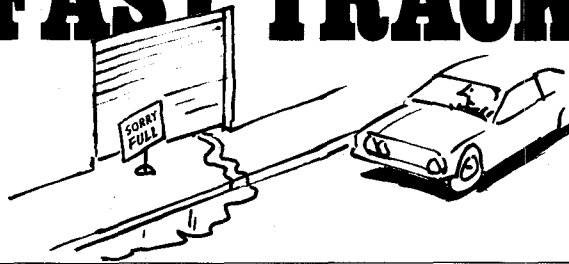
portfolios. Or they can help you with the IRA Brokerage Account, which offers investments like stocks, Zero Coupon Bonds and Ginnie Maes. Stop in at a branch, or call 1-800-CITI-IRA today, to get a prospectus and a free IRA kit. And don't let returns like these slip through your fingers.

IT'S YOUR CITISM
CITIBANK[®]
A CITICORP COMPANY
© Citibank N.A., 1986. Member FDIC.

*Past performance is no guarantee of future returns. The Portfolio IRA is a fiduciary service offered under our Collective Investment Trust for Citibank IRAs. The investment portfolios are not available in every state. For more complete information about them, including our management fee and expenses, call or write the Citibank Tax Shelter Center for a current prospectus. Read it carefully before you invest or send money. The portfolios are not obligations of Citibank and are not insured by the FDIC.

2500

FAST TRACK



CRIME

Turnstile Justice

HERE'S ONE NEW YEAR'S resolution that's still being kept: The Transit Police vowed to crack down on the use of slugs in the subway, and teams of plainclothes cops have nabbed more than 177 scofflaws so far this year. For all the tough talk, that's up just slightly from 1985, as is slug use—215,714 slugs this past January, against



203,809 in January 1985.

A slug is a small object. How do the cops detect one?

It seems that when a slug squad sets up shop near a turnstile known for heavy slug use, the cops replace the glass panel in the turnstile housing—where all tokens rest briefly on their way to the collection box—with a special magnifying lens. A plainclothesman loiters nearby, and the magnified slug image (usually a brass washer without markings) "is easy to spot," says Transit Police spokesman Bill Murphy. "When the officer sees one, he signals to his backup guy inside the turnstiles, who approaches the offender and says, 'Excuse me, you're under arrest.'"

Murphy says the police will continue to send out two or three slug squads daily, even though next month the

TA begins its transition to "slugproof" bull's-eye tokens. The new brass tokens have a stainless-steel center that will be "read" by a new device to be installed in each turnstile. All other tokens, the TA says, will be rejected. "The TA is very impressed

with the new tokens," says Murphy. "But even if they eliminate slugs, there'll just be more turnstile jumpers." Does anyone really think slugproofing can work? "The Transit Police," says Murphy, "will not be idle." **ERIC POOLEY**

BRIEF LIVES

CABLE VISION

ARE YOU SURE YOU WANT TO SEE these?" Fritz Gerald, a different kind of television executive, is about to show a visitor a few programs from his stations, the Group W Cable public-access channels. "Okay, here goes."

The Wynn Wellington Show flashes on the screen. Wellington, a 64-year-old former boxer, is interviewing a lawyer friend and the friend's daughter, who is about to take the bar exam. "This is America's foremost legal triumvirate," says Wellington. "Unfortunately, one of them isn't here."

On the next program, *The Real Jews Are Black*, four muscular men in glittering clothes discuss masculinity. Then there's a soap opera from California, a Spanish-language variety program, "and, of course, *Robin Byrd* and other sex shows," says Gerald, 28, who has been director of public access for six months. "It's diverse."

Diversity is a requirement for Group W Cable, which handles cable for Manhattan above West 79th Street and East 86th Street. As part of its contract, Group W must provide at least three channels for public access. So, four days a week, Gerald opens the studio next to his office on West 219th Street to anyone

willing to pay \$50 to make a half-hour show.

Not all are as quirky as *Real Jews* or *Robin Byrd*. There's a health show from Harlem Hospital and a talk show by local activists, and on a typical day, Gerald and his assistant will tape about four programs.

"I'm sort of like Grant Tinker—and everybody else—for the station," says Gerald. "I handle it all." He isn't exaggerating. He's technical director for many of the shows and programming executive, scheduling them on Channel C, D, or J, depending on whether the show has ads and "what we have open."

A native of South Carolina, Gerald was a free-lance cameraman for ABC but soon moved on to Group W and found himself

strangely happy. "I mean, communication is about people getting their feelings out there. Only a privileged few can get their ideas on a big network, but here you get a group on the air that's very reflective of these neighborhoods."

Now that Group W's parent company, Westinghouse, wants to sell its franchise to a Time Inc. group, City Hall is asking for more public-access channels before it will approve the sale. "The more channels, the better," says Gerald. "It would mean more of our shows on prime time."

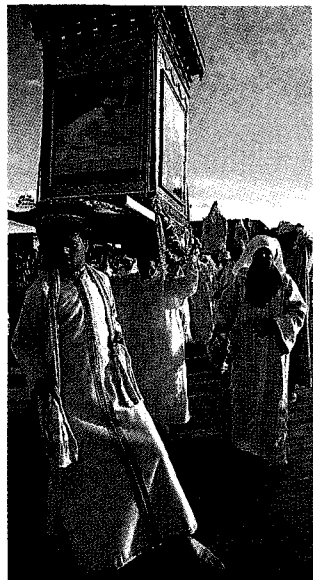
PETER BLAUNER



Gerald: "I'm sort of like Grant Tinker."

MOROCCO-BOUND

AHMET ERTEGUN ALMOST didn't make it onto the Marrakech express. "Is David Rockefeller flying business class?" he asked. "Is the *general*?"—meaning Vernon Walters. When told that first-class seats on the



Homage to Hassan II.

Royal Air Maroc flight were filled but that he would still be served champagne and caviar, he wouldn't give in. "I have my own champagne. I have my own caviar. I have my own plane."

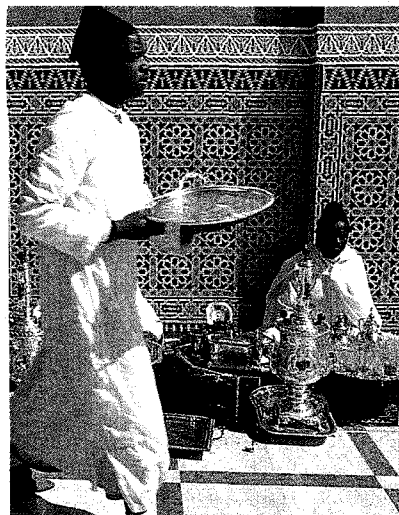
Unlike Ertegun (who, after threatening to pull out, along with his wife, Mica, and their several Vuitton cases, was upgraded), I was pleased at getting a free three-day trip to the silver jubilee of King Hassan II. Gray & Company, the Washington public-relations agency, had organized a junket for New York and Hollywood social figures, including Robert Stack, Michael York, Barbara Eden, Jean Louis, the William Rayners, and Mary McFadden. (Malcolm Forbes, Maureen Reagan, Angier Biddle Duke, and the William F. Buckleys were promised but did not show.) I felt a little out of my depth in such company, though not as much as the *New York Times*

reporter who asked, "Who is Jerry Zipkin?" I explained. "He's Mrs. Reagan's walker? What's that? You mean they go for walks together?"

Hassan is one of the few remaining monarchs who combine in their persons spiritual and temporal power. Also known as the Finger of God on Earth, Hassan is not above using modern technology to bolster his status with the faithful. "He'll call a national day for everyone to pray for rain," said one old Moroccan hand, "and the people in the villages are thrilled when they get results. Of course, they've never heard of satellite photographs."

Practically every stationary thing in the *capitale rouge* (so called for the buildings of red earth) had been draped with red-and-green bunting, and the oranges in the trees along Boulevard Mohammed V had been supplemented by red, green, and orange light bulbs. There were huge photographs of the king (prostrate in prayer, laid-back in fatigues and Joan Didion shades) at every street corner. An especially flattering shot hung next to the palace entrance, giving it the look of a big nightclub.

During the two-day celebration, Hassan



Royal retainers at the palace.

manifested himself at two huge public ceremonies—the Fête du Trône, during which he placed a medal on a red-velvet ribbon around the neck of a startled William Casey, who looked for a moment as if he thought he were being garroted; and the Fête de l'Allégeance, in



Tucking into the grand buffet at the Mamounia Hotel.

which the king rode a black stallion down the length of the immense palace courtyard while thousands of Berbers in white djellabas bowed and wished him long life, then stood up to wave madly, their gold digital watches flashing in the sun. Hassan also made a surprise appearance at a tea for the visiting ladies. While the socialites were sipping mint

tea and almond milk, the doors at the end of the room were suddenly flung open, and the king was revealed in a smart Western suit. Each visitor advanced, bobbed, and put out her hand, to be clasped warmly between both of his. All were impressed. "The king," said one of them, "has good eye contact."

The royal palace of Marrakech (one of several the king owns) covers a lot of ground but is not impressive,

as royal palaces (or even good country houses) go. The fifteenth-century palace, shabby and snake-infested several years ago, has been restored to a state of dubious grandeur, with a lot of mass-produced-looking mosaics and sloppily painted arabesques. A large

reception room was filled with Grand Concourse—repro Victorian settees covered in white-and-gold brocade and with white-and-gold "antique finish" standing lamps. One room was fitted out exactly like a hotel bar, complete with a television over it and a wall of 1930s-movie-star glamour photos, including one of Marlene Dietrich, who kicked off her high heels to follow Gary Cooper into the desert in *Morocco*.

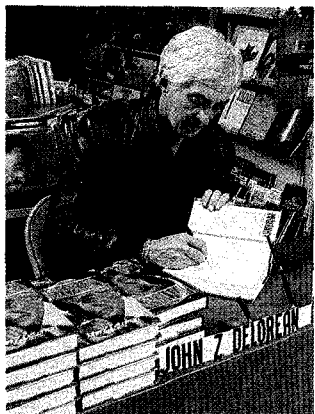
IN THE PALACE OF A Muslim leader, there were, of course, no drinks available, but a wall of retainers sat cross-legged behind enormous silver samovars to dispense the inevitable mint tea. The food at the 11:30 A.M. ceremony—scooped down by the sweet-toothed Arabs—consisted of hard candies, petits fours, sugared almonds, and glazed fruit.

Lunch at the Mamounia, a more royal building than the palace (it was said to be (continued on next page)

RELIGION

John the Baptist

THE LORD HAS SHOWN me that I must never put the pursuit of 'things'—wealth, fame, a car that bears my name—



DeLorean signs and testifies.

ahead of His concerns."

Thus wrote John Z. DeLorean in his autobiography, *DeLorean*. So he has kept a low profile while his tale of testifying has sold 136,000 copies. But last week, the fallen auto executive made an appearance at the bookstore

of the church he attends, Calvary Baptist on West 57th Street, to autograph books and witness about Christ, lawsuits, and mini-series.

"This is new to us," exclaims a visitor as she snaps his picture and buys three copies. "We don't have famous people in Springfield, Missouri."

"I'm not famous," DeLorean sheepishly replies above piped-in white gospel music. Yet many of the well-wishers seem drawn not by faith but by hope.

A bearded man in sunglasses asks, "Would you be interested in a series for HBO on the power of positive thinking?"

"You know," the man's partner explains, "L. Ron Hubbard Is Dead, Here Comes John DeLorean?"

"Well," DeLorean says, "we're not the same kind of person. Sure, I guess."

The book has chapters on Detroit, Dreams, Disaster, and Deliverance, and covers "his strong convictions about

everything from racial prejudice to front-wheel drive." Published last fall by Zondervan Books, *DeLorean* sits on a Calvary shelf near another Zondervan work, Charles Colson's *Born Again*.

With just a sign in the store window to promote it, the event attracted only a few dozen people.

Leaving, one customer calls out, "Good luck!"

"Thanks," says the 1986 DeLorean. "I need it."

DAVID HANDELMAN

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

□ Six-foot delta-wing kite at Go Fly a Kite (1201 Lexington Avenue), \$23.

□ Pound of dandelion greens at Flying Foods (43-43 Ninth Street, Long Island City), \$2.30.

□ Season box seat for the Yankees' home games, \$725.

□ About six miniature potted daffodils from Twigs (399 Bleecker Street), \$7.50.

PEN & PENCIL



"I'm afraid Eddie has been in touch with his feelings again."

ANTHONY HADEN-GUEST

J E T S E T

(continued from previous page) Winston Churchill's favorite hotel), was grander and more nutritious. Between rows of orange trees in the extensive gardens, tables were heaped with cold lobster, chicken galantine, shrimp-stuffed artichoke bottoms, and many more delicacies. The ground was laid with Oriental carpets that had been sprinkled with rose petals. At the dessert table, however, nature had taken over. Every cake, pie, and tart was covered with a solid mass of bees. This had not deterred Jerome Zipkin, who dug into a slice of cake the size of his luncheon plate as Kenneth Jay Lane crooned, "Zippy-poo, have you had enough lunchy-poo?" Zipkin, apparently used to this mode of address, replied, in his petulant croak,

"Where's my pistachio ice cream?"

THE NEXT DAY, THE Countess Boul de Breteuil, social leader of *haute* Marrakech, gave a party at her exquisite 1925 Moorish villa, built around a cloister of palm trees and mosaic-ornamented fountains. ("I have 20 rooms—or perhaps 25; I must look at the plan.") The walls were lined with portraits of previous Breteuils, including the Marquise du Châtelet, who was Voltaire's mistress (*la honte et la gloire de la famille*), and the dining room contained an enormous marquetry table at which Churchill, who stayed at the villa during the war (he painted the view from the roof), would confer with his

aides. The countess, who was given the villa by her mother-in-law as a wedding present more than 30 years ago, has played host to Aly Khan and Rita Hayworth, Charlie Chaplin, and the Kissingers, and now admits paying guests to the luxurious spare bedrooms with sunken marble baths. "It amuses me, and it amuses my servants." Several hours before the party, she contemplated a table paved with silver and mother-of-pearl boxes. "I will remove those before the guests come."

In the event, the bibelots remained in place. The countess had perhaps been reassured by the fact that one of her guests was the director of the CIA. William Casey has a deep, soft voice and large, soft hands and wears a tie clip signed "Ronald

Reagan." His lips are large but not loose. Asked what he had discussed with the king, Casey smiled dreamily and said, "We talked about the state of the world."

The fête was rounded out by Tuareg folk-dancing, visits to the souks, exhibitions of horsemanship, and, for the celebrities, dinner with Prince Poniatowski. ("Oh, he's not a *real* prince," one of them assured me. "He works for Condé Nast.") Barbara Eden said she had enjoyed several days of "fawning and scraping and standing and smirking." Hassan certainly has enough retainers—last estimate, 10,000—to do a lot of that. Or, as Juan Carlos of Spain asked him admiringly, "How does it feel to be a *real* king?" Hassan's answer was not recorded. RHODA KOENIG



Nest Egg

The Egg—Symbol of life and love. Each spring Perugina celebrates both with chocolate to be cherished. Inside our beautifully decorated Easter Egg is a hidden "surprise" deliciously enclosed in ten ounces of dark chocolate. Rich and lovingly sweet. There are others to show you, but we would rather not put all our eggs in one nest.



PERUGINA *Italy*

Perugina Chocolates, 636 Lexington Avenue, New York, New York 10022 and other fine stores or call 1-800-272-0500.

PERUGINA CHOCOLATES & CONFECTIONERY, INC. PHOTOGRAPH BY PHIL MARCH
ELECTRONIC REPRODUCTION PROHIBITED

BY RUTH GILBERT

**RUTH
RECOMMENDS**



**SALUTE TO COLE
PORTER**

In honor of the most sophisticated of songwriters, Bobby Short (above) joins forces with Skitch Henderson and the New York Pops March 21 at Carnegie Hall.

BROOKLYN MUSEUM

Below is Idylls of the Kings, an 1875 photograph by Julia Margaret Cameron. It's part of the prestigious Musée d'Orsay collection, featuring



many of the great French Impressionists, on view through May 5.

Robert A. M. Stern hosts Pride of Place: Building the American Dream, an eight-part series on Channel 13 about our architectural roots and what makes them unique. It debuts March 29 at 8 p.m.

THE BIG TOP

Those same wonderful clowns entertain children of all ages in the 116th edition of Ringling Bros. and Barnum &

Bailey Circus March 25 through June 1. It's at Madison Square Garden, of course.



'THE SOUND OF MUSIC'

Rodgers and Hammerstein's musical drama, which tells the fascinating tale of the Von Trapp family, is being performed at St. Bart's Playhouse through March 22. Janet Folta (bottom left) is Maria.



'BEEHIVE'

Jasmine Guy, Pattie Darcy, Gina Taylor, and Adriane Lenox (left to right) do their Tina Turner number Tuesdays through

Sundays at the Top of the Gate. They were a huge success at Sweetwaters and are now tickling fancies downtown.

Harveys® Bristol Cream® 1986 imported by Heublein Inc., Hartford, CT.



There he is again.



Good crinkly eyes.



I know he saw me.



But he's still being Mr. Cool.



Time for a Harveys.



And then meltdown.



Make it a Harveys night

NEW YORK

SWEET LOU



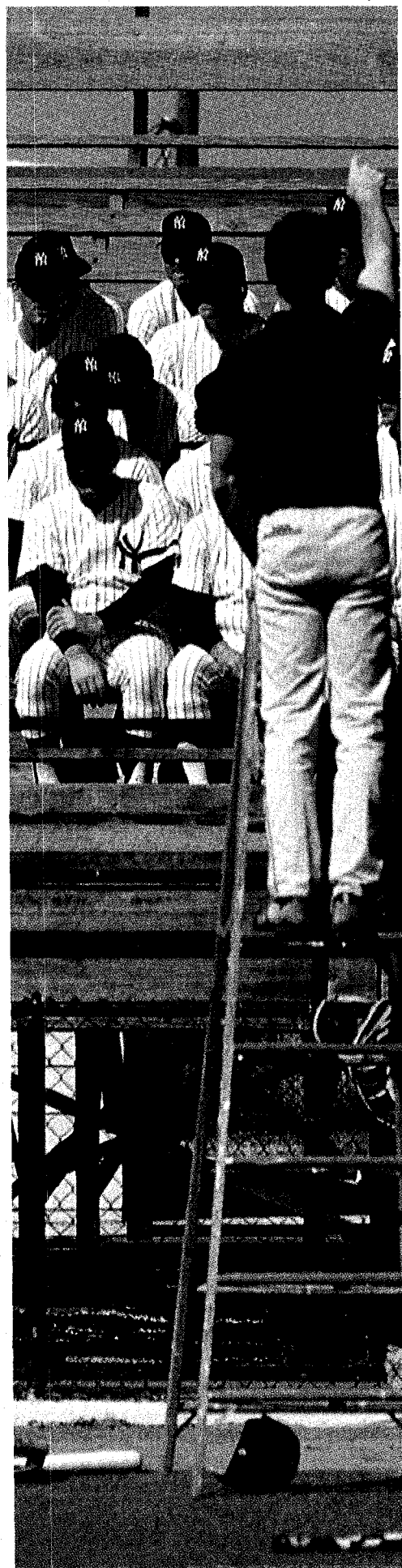
HEADING FOR A SUBWAY SERIES?

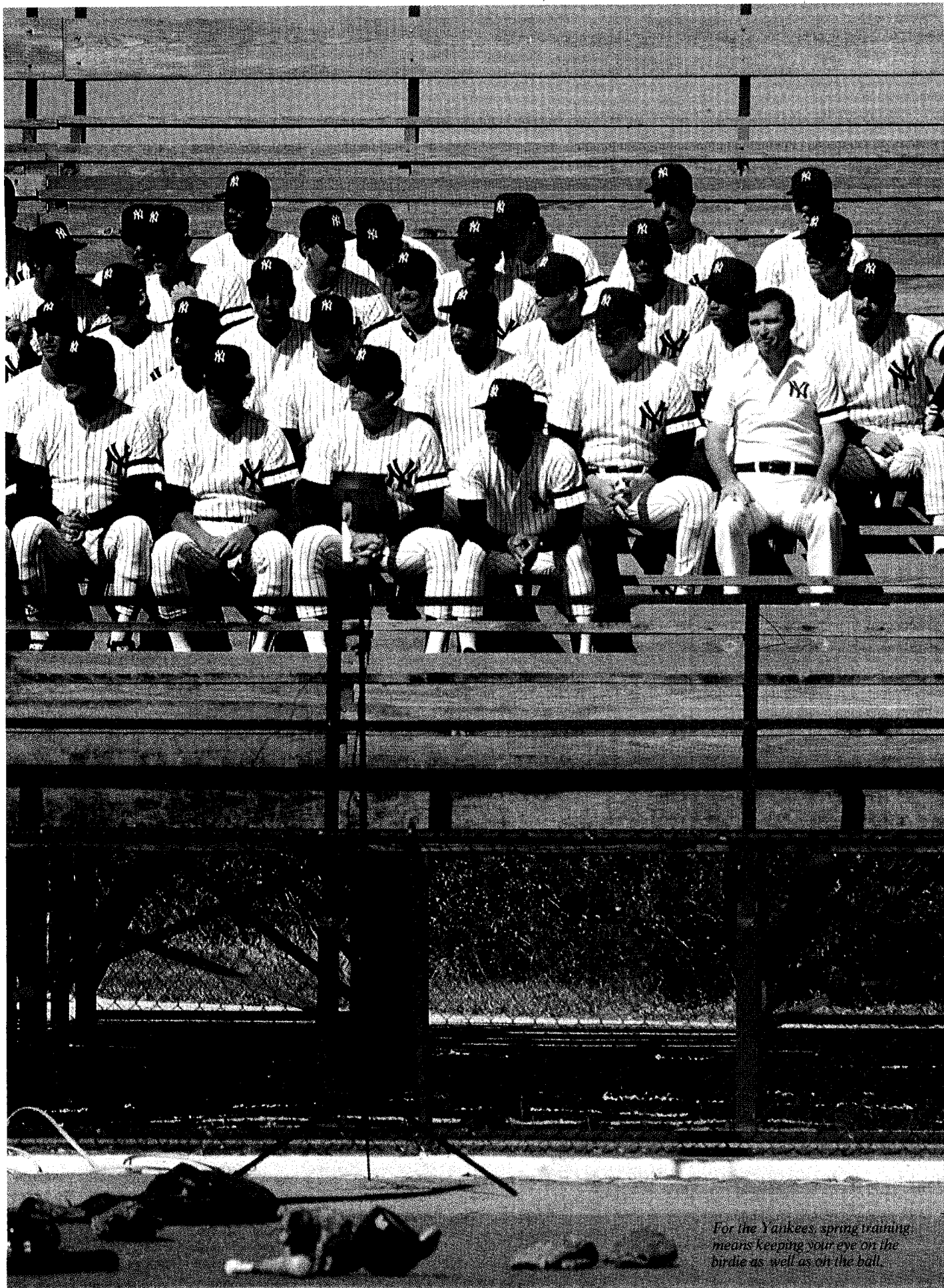
BY JOE KLEIN

MARTY APPEL, WHO USED TO HANDLE PUBLIC RELATIONS for the New York Yankees, tells a classic Lou Piniella story: "It was 1976," he recalls, "and I decided to bring my wife along for spring training. We stayed with the team, at a place called the Fort Lauderdale Inn, and I realized immediately that there were going to be problems. It was a little motel, with paper-thin walls. Our room was right next to the one Piniella shared with Catfish Hunter. I figured, 'Uh-oh. If these guys are typical ballplayers, we're not gonna get much sleep.' I was really worried: I didn't want my wife to hear all the profanity and the other stuff ballplayers talk about.

"Well, it turned out *even worse* than I expected. Piniella and Hunter were up all night, screaming and cursing and making a racket. And we could hear every word. But you know what? It was *only about baseball*: 'You can't throw that motherblank a curve on two and one.' That sort of thing. In an odd way, it was kind of wonderful."

Lou Piniella, who is 42 and the Yankees' fourteenth manager in fourteen years, merely smiles when the story is told; Catfish Hunter, though, is willing to reveal what was *really* happening on the other side of the motel wall. "Lou did all the talking. I never did say much," Hunter says with a laugh. "I remember the first night we roomed together: I dropped off to sleep, in-





Contact Press Images

For the Yankees, spring training means keeping your eye on the birdie as well as on the ball.

PHOTOGRAPHED BY DAVID BURNETT
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FAN DANCE: *The Mets pose yet another problem for Piniella. His team will be expected not only to demolish its American League rivals but to dominate the Mets in the battle for New York's heart and mind.*

nocent as a baby. But something woke me up at 2:30 A.M. It's Lou, standing in his underwear in front of the mirror. He's got a bat, and he's practicing his batting stance—and talking a blue streak. 'That motherblank is never gonna get me with a slow curve again. I'll show *him* tomorrow.' Lou was always talking baseball, to himself if he couldn't find anyone to talk it with him."

"If you want to be Lou's friend," says Bobby Murcer, who is a close one, "you've got to be ready to talk about—or listen to—three topics: baseball, the stock market, and the track. That's his repertoire, and they all have one thing in common—the element of risk. The guy just loves to take chances."

THIS SUMMER, PINIELLA WILL ATTEMPT THE baseball equivalent of Niagara Falls in a barrel. He will try to manage the Yankees in the George Steinbrenner era. Since 1978, no one has done that two full seasons in a row; some have had tenures that seemed little longer than a road trip. In 1982 alone, the Boss hired and fired three (Bob Lemon, Gene Michael, and Clyde King, for the trivia-minded). And over the past decade, one man—Billy Martin—has actually been hired and fired four times. Indeed, there have been two types of Yankee managers in that span: Martin . . . and all the other guys who held the fort between the chronic, compulsive bouts of Martin-Steinbrenner pathology.

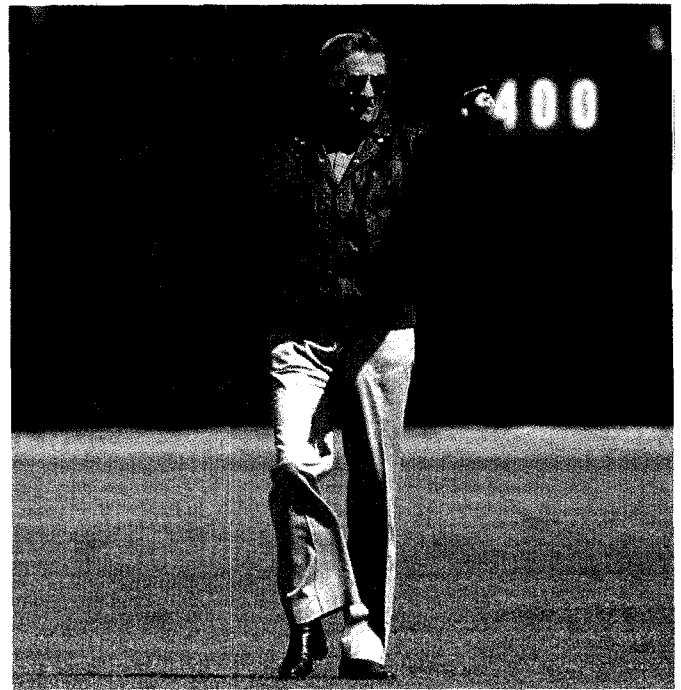
The real challenge Piniella faces is whether he can break the cycle. Can he avoid becoming just another of George's bimbos, keeping the seat warm until Billy—a Yankee broadcaster this year, and rather too close for comfort—is summoned for Round Five? Piniella's ascendance has already changed the game somewhat. In the past, there was always the same question: How ugly the beheading? How would Billy self-destruct this time? (Answer: You know how.) Would George actually try to torture and humiliate poor Yogi? (Answer: Are you kidding?)

Piniella, though, presents the Boss with a somewhat more difficult firing: Over the years, he has become a personal friend of Steinbrenner's, and an occasional business partner (he and George have owned horses together). He combines Billy's aggressiveness and Yogi's popularity among the players. He lacks experience but is no dummy. Will he be the one, finally, to end the musical chairs?

Probably not. The job will be made more difficult by the Yankees' prospects: The team actually has a good chance to win a pennant for the first time since 1981, which means the manager will be on an even shorter leash than usual. If the team falters (i.e., loses three in a row), the second-guessing and speculation from an ill-disguised source will soon be wafting through the press box. You can almost hear it now: "Lou's a good man, but maybe we moved him along too fast."

In fact, you *can* hear a muted version of it now: "I'm not making any promises [about Lou's longevity]," George Steinbrenner said on the morning of the Yanks' first exhibition game. "Every time I do that, I get into trouble and wind up looking like a . . . But I will tell you this: We have to get off to a fast start. The past few years, the team that broke with a rush in our division—the Tigers, the Blue Jays—was the team that won. This year, that's gotta be us. I don't want this team treading water while someone else steals the show. It just can't be allowed to happen. Lou knows that."

Actually, Piniella isn't the only manager in town who will be feeling the heat this summer. The Mets played exquisite base-



THE BOSS: "I'm not making any promises."

ball down the stretch last year (the Yankees, by contrast, were sloppy, explosive, and weird), but aesthetics will no longer suffice: If they finish second for a third straight season, the tension at Shea could be Steinbrennerian. At the very least, New York fans will be forced to swallow a gummy diet of "always a bridesmaid" stories in the press—and the team itself may suffer the loss of credibility that has plagued chronic also-rans from Harold Stassen to the Montreal Expos.

The Mets pose yet another problem for Piniella: His team will be expected not only to demolish its rivals in the American League East but also to dominate the Mets in the battle for New York's heart and mind—a battle fought out in stadium attendance, television ratings, and on the back page of the tabloids. If the Yankees aren't *entertaining* enough in their pennant run, the same ill-disguised source will begin making gratuitous waves in order to grab the spotlight from Dwight Gooden, Darryl Strawberry, and the other charismatic rivals across town.

In short, this is the first time *ever* that both the Yankees and Mets will be expected to win it all. It is hardly a propitious spot for a rookie manager; the odds against him are long enough to make it just the sort of wager Lou Piniella loves.

"You know what Lou is like at the track?" says pitcher John Montefusco, who owns three trotters with Piniella. "Well, he'll study the racing form very carefully, listen to all the expert opinions, make up his mind, and then do some other damn thing." (Montefusco later left camp in a huff at the prospect of starting the season in the minors.)

"He's always aggressive, always unpredictable," says Bobby Murcer. "That's why he'll beat the odds as manager. He won't bunt when he's supposed to bunt. He won't manage by the book—the only reason most of these guys do is they're scared. They don't want to answer questions after the game: 'Why didn't you bunt?' Lou's not like that. He won't be afraid to face that music. He ain't afraid of nothing and nobody."

I AM NOT ONE OF THOSE GUYS WHO EAT, SLEEP, AND drink baseball 365 days a year," Lou Piniella said in mid-February, sitting in the living room of his mock-Tudor home in Allendale, New Jersey. "Hell, you've got six whole weeks down in spring training to make all the decisions, think that stuff out."

Then, as an afterthought: "I *have* gone over to the stadium and watched films a couple of days."

The films are the latest campaign by George Steinbrenner to make baseball more like football; the Boss is forever stymied by the summer game's languorous unfolding each year. Billy and Yogi tried to ignore Steinbrenner's efforts to transform the Yanks into the Packers; Piniella seems to be saving his fire for more crucial battles.

One cool autumnal morning several weeks ago in Fort Lauderdale, a large green football-style chalkboard actually materialized on the training field, planted just in front of second base. Coach Gene Michael did his best Vince Lombardi, diagramming one of the more subtle, but necessary, baseball maneuvers: hitting the cutoff man. The younger players knelt in an almost official semi-circle; the veterans lolled farther back, doing their best imitation of listening.

When the lecture was over, the players loped into a determined but not exactly spirited cutoff drill. The younger players chugged about; the veterans—Dave Winfield, Ricky Henderson—jogged and lobbed, knowing that baseball has its own rhythm (very different from football's): If you drive yourself crazy in a March cutoff drill, you might not have the legs left for the real thing in September. When the drill ended, light carping began. The chalkboard was bush. "But, hey," said one player, "we're the Yankees, and in New York everything is a show, and that was ours."

Throughout the exercise, Piniella stood alone in foul territory, running the show without really associating himself with it. Reporters who covered the team last year said this drill was no accident: Billy Martin often complained, after taking over from Yogi Berra, about the team's sloppiness on cutoffs and pick-offs. "What did you guys *do* in spring training?" he'd say.

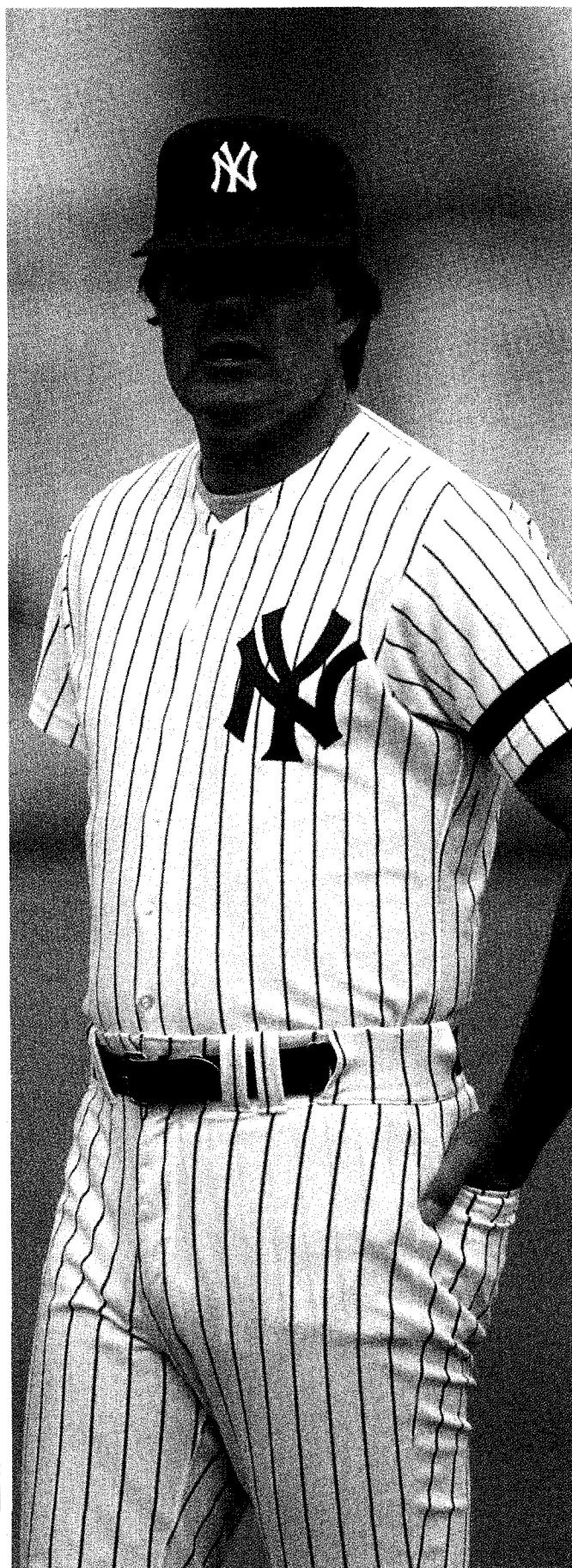
"We did this same drill last year," Piniella insisted—but without the chalkboard, a clever device that would please the Boss and be remembered by the press. No one—particularly not the little guy with the mustache in the broadcast booth—would be able to accuse Lou of running a loose camp.

The sight of Piniella standing by himself, a common one this spring, was odd. When he was a player, he'd always be surrounded by teammates—always a ballplayer other ballplayers loved—talking baseball, horses, or stocks, or needling, in that squawky, used-car-salesman voice of his ("He had no mercy," says second-baseman Willie Randolph).

BUT THIS SPRING, PINIELLA HAS MADE A REAL EFFORT to stay aloof: He learned a lesson about that last summer in Cleveland, when he "managed" the team for five nights in Billy Martin's absence and some of the veterans took advantage of Lou's easygoing rep, arguing his decisions *during* the game, abusing curfew, testing his limits. Piniella almost quit the team after that. He went for a talk with Steinbrenner, who told him that if he was going to manage eventually, his days as one of the guys had to end. "You can't be a buddy and a leader," George said. "Make your choice."

For good or ill, Piniella seems to respect Steinbrenner's opinion on such things. This spring, he has worn his pinstripes like a business suit, taken no chances with his main chance, and run the sort of training camp the owner loves.

"People laugh at my football mentality," Steinbrenner says, "but it's the disciplinarians, the guys like Lombardi, Landry, and Shula, who get the most consistent results. Lou's deceptive that way. He seems easygoing—except for that big temper of his—but he's very intense, very competitive. I noticed that



NUMBER FOURTEEN: Can Piniella break the cycle?

STARMEN: *Despite some question marks in the outfield, the Mets have to be considered the favorites in their division, a team that might win 100 games if everyone has just an average season.*

right from the start. I'd walk into a locker room before a game and most of the guys would be doing nothing, just sitting around, and Lou would be in front of that mirror, always, practicing."

Lombardi, Landry, Shula... Piniella? It just doesn't work. The Boss is confusing intensity with discipline. Fundamentalists Tom Landry would be aghast to have his name appear in the same paragraph with someone who smokes, drinks, curses, and gambles as hard as Lou.

"Back in the old days, I never really figured Lou for a manager. He was just one of the guys," Ron Guidry says. "Thurman [Munson] was the one who talked about managing someday. But as time went on—like, in the 1980s, when there were only a few of us old-timers left—Lou changed. He calmed down, became an elder statesman, and then I began to think, 'Why not Lou?'"

"I never thought I was going to manage," Piniella agrees. "I was just a ballplayer. I had my bat, glove, hat, uniform—I wasn't concerned with much else than that, just a plain old ballplayer."

But always something more too: "Every team has factions," says one Yankee source. "It usually breaks down into three basic groups: blacks, whites, and pitchers. Lou was the only player I ever saw who could move easily with all three. He didn't try to do it; it just happened. Munson and Reggie [Jackson] hated each other, but Lou somehow managed to be Thurman's best friend and one of the few guys on the team who really seemed to get along with Reggie. The guys laughed at his temper tantrums, respected the hard work he put into being a ballplayer, and admired his uncanny business ability."

Piniella, who has been married to Anita Garcia (a former Miss Tampa) for nineteen years and has three children, is constantly in the process of buying and selling stocks, horses, and businesses. He currently owns six restaurants (four in Kansas City, two in New Jersey) and not as many horses as he once did: "I used to think," he says with a laugh, "that you could

make money owning horses. Now I just do it for the fun."

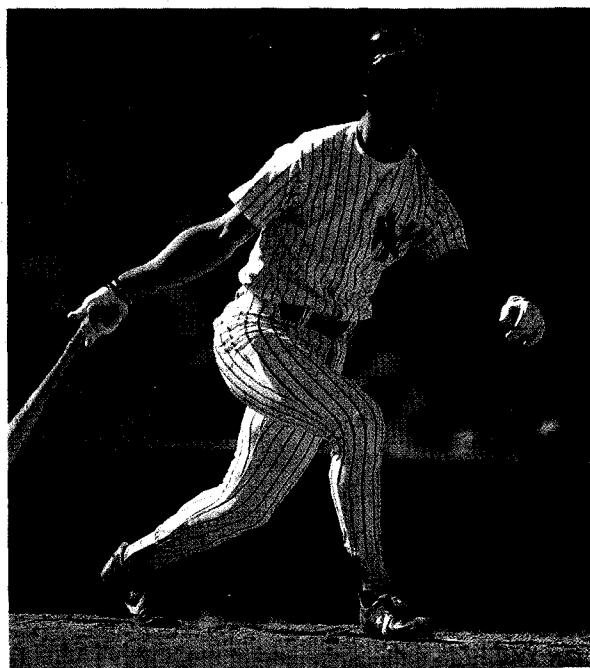
"The fun?" John Montefusco says. "I've seen Lou really air out some trainers. He'll jump all over some of the guys here, too, but I guarantee you one thing: You'll never see it in the press. He won't knife anyone in the back. He just isn't a conspiratorial type of guy."

ACTUALLY, BASEBALL WASN'T EVEN MY FAVORITE sport," Piniella says. "Basketball was. I went to the University of Tampa on a basketball scholarship, but then I hurt my ankle—couldn't jump too good anymore—and switched my emphasis." Piniella grew up in the Spanish, cigar-making community of Tampa. Both his parents worked, and the family edged itself into the middle class; both his parents played ball, too—Sunday sandlot games, with the emphasis on sand and fistfights. "My mom," he says, "is a damn good softball player."

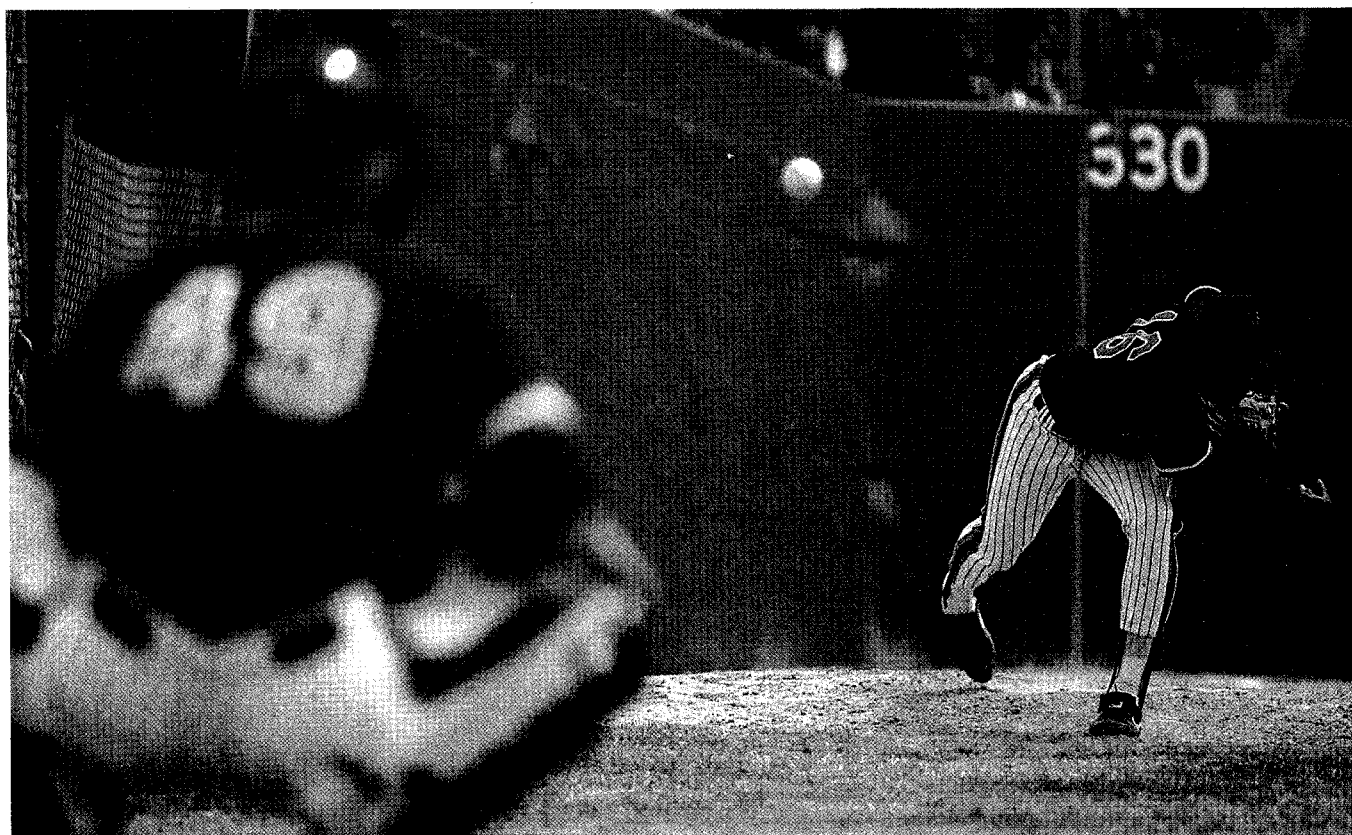
When basketball was no longer an option, Piniella signed with the Cleveland Indians, in 1962—and spent the next seven years bouncing around the minor leagues. He was the sort of player who causes arguments among baseball people—a big guy without much power, or speed, or arm, but he *could* hit, and he *was* determined. His temper became notorious, even after he reached the big leagues. He smashed watercoolers, lights, chairs, benches, anything available. Once, in the minors, he kicked a temporary outfield wall and it collapsed on top of him. "He was a bigger red-ass than I was," says Earl Weaver, his manager at Elmira, "and I was a pretty big one."

"I once saw him get called out at the plate," says Ron Guidry, "and he was stretched out, pounding his fists on the ground, like a baby who'd just got his candy taken away."

"When I was with Oakland and Lou was with Kansas City," says Catfish Hunter, "I once got him on a slow, slow curve, and he just lay down in the runway to the clubhouse and began screaming, pleading for that stadium to fall down on his head."



HEART OF THE MATTER: Mattingly, Winfield, and Henderson anchor perhaps the strongest starting lineup in baseball.



DWIGHT OUT: Gooden's the ace of a pitching staff that's "almost unimaginable," says catcher Gary Carter.

"That was the key," says Bobby Murcer. "Lou always took it out on himself or inanimate objects, never on someone else. Oh, he could get mad at you for this or that, but he'd always cool down real fast. Half-hour later, it'd be forgotten."

Despite the temper, Piniella needed a lot of patience to make it to the majors. He was shuffled from the Cleveland system to the Orioles to the Washington Senators, then back to Cleveland. He hit better than .300 for several years in Triple A. "But I wasn't going anywhere," he says, "and I'm convinced I never would've made it if it wasn't for expansion. I finally got picked when they added Kansas City and Seattle in 1969."



Even then, he was shuffled: from Seattle to Kansas City in a pre-season deal. He proceeded to confound the doubters, batting .282 and being named Rookie of the Year. He spent the next fifteen years in the majors, not quite Hall of Fame material but a solid, dependable big-league hitter, the kind of player that fans—even opposing fans—instinctively liked. He was traded to the Yankees after the 1973 season and soon became part of the emotional heart of the memorable teams of the late 1970s.

"I wasn't a Yankee fan as a kid, and so there was no great aura about the team. I was just happy to leave Kansas City—I'd had my differences with the manager there—and come back east," he says. But the tradition has become something very important in his life. His office in the stadium will be decorated with photos of Roger Maris, Elston Howard,

and Thurman Munson—and not with pictures of himself shaking hands with celebrities (as Billy Martin's office was).

His spring-training office was bare cinder block, with only a roster taped on the wall. On the bulletin board just outside, though, there was a decidedly Lou-ish poster: a seething gorilla and the words PATIENCE—MY ASS—I'M GONNA KILL SOMETHING.

"He's been pretty calm so far. But we'll see if managing rekindles some of that old fire," says Guidry, remembering some of Piniella's monumental battles with umpires. "I kind of miss seeing him tear up the place."

MEANWHILE, OVER IN ST. PETERSBURG, DAVEY Johnson—a very different sort of man from Piniella, a man who chain-sucks antacid tablets and rarely lets his emotions go—was sitting atop his desk one afternoon early in spring training, sipping a beer, surrounded by reporters struggling for something to ask him: "Well?"

There were shrugs, smiles; no one had anything.

"See," Johnson said, throwing down the gauntlet. "Not much happening here. Another dull camp."

Another dull camp—a manager's fantasy. Two days later, the Mets' equilibrium would be shattered by the freak injury to Mookie Wilson's eye. But, despite the horror of the wound itself, even that seemed surmountable. The team was set, and loaded with talent; there were precious few jobs to be won—a fifth starting pitcher, a backup catcher, some bats for the bench. For the first time in years, there weren't any extraterrestrial phenoms on the immediate horizon ready to crack the starting lineup or rotation (next year may be a different story as the next class moves up). Even the sticky Keith Hernandez situation seemed to be happening elsewhere—in the press, inside Keith's head—certainly not in the clubhouse, where there was hardly a ripple of concern. From the start, everyone assumed Hernandez would play—and pay—so what was the big deal? And yet, and yet...

"So," Johnson persisted, "that's all?"

ON THE LINE: *The test for Piniella will come with the first phone call about his starting lineup or about moving Righetti back into the starting rotation—or the first time the team loses three in a row.*

And a lone voice in the wilderness: "What about [Len] Dykstra?"

"What about him?" Johnson said evasively.

"Do you think," a reporter asked, toying with Johnson's fondness for mathematical exotica, "that Dykstra will have as many at-bats this year as Danny Heep had two years ago?"

The question may have become moot with Wilson's injury; Lenny Dykstra will be the Mets' center-fielder this year, at least as the season starts. But, in truth, it was the heart of a larger conundrum. The frustrating reality beneath the quiet camp was that the Mets were not so much calm as *becalmed*: paralyzed by circumstance, unable to make the one last move that might guarantee a pennant. "You know," Johnson said, after evading several questions about Dykstra, "just once I'd like to be able to say what I *really* feel about these things."

In fact, Johnson had been concerned about his outfield even before Wilson's injury. Darryl Strawberry was set, of course, in right; if he continued at the same pace as in the second half of last season, he might hit 45 home runs and drive in 125. Mookie Wilson could do the job in center if healthy—a state of grace he has not attained in several years because of a bad shoulder (but a real possibility, the Mets thought, until the eye injury).

The problem was poor old George Foster, 37 and entropic, stumbling about in left field; his numbers (.263 average, 21 homers, 77 runs batted in) were deceptively good. All too often last year, he'd been overmatched against righties who threw inside heat. Obviously, he was near—or past—the end of the line.

AND THEN THERE WAS Dykstra, a pesky little hustler. Half the speed-crazed teams in baseball had been dying to trade for him over the winter. Davey Johnson—who, in the Baltimore Orioles tradition, loves power hitters and pitchers—wasn't so impressed. "I like guys who hit the ball hard," he said. The Mets might have moved Dykstra and a pitcher for a significant right-hand-hitting outfielder last winter (Kevin McReynolds of San Diego was Johnson's somewhat delusional hope). It would have been advertised as a deal for a spare outfielder, a bat for the bench—but the real intent would have been to answer the prayers of Met fans and spell the end of George Foster. Mookie Wilson's frailty prevented the team from even thinking about it, though. And so they were left with Foster in left, Dykstra in center, young Stan Jefferson and Shawn Abner a year away, no bat for the bench, and pain in their hearts.

Despite that, the Mets have to be considered the favorites in their divi-

sion, a team that might win 100 games if everyone has just an *average* season. "Our pitching is almost unimaginable," says catcher Gary Carter. "We don't have to talk about Doc [Gooden], right? Ron Darling really turned a corner last year, and this year watch out for Sid [Fernandez]. Any one of those three could pitch a no-hitter."

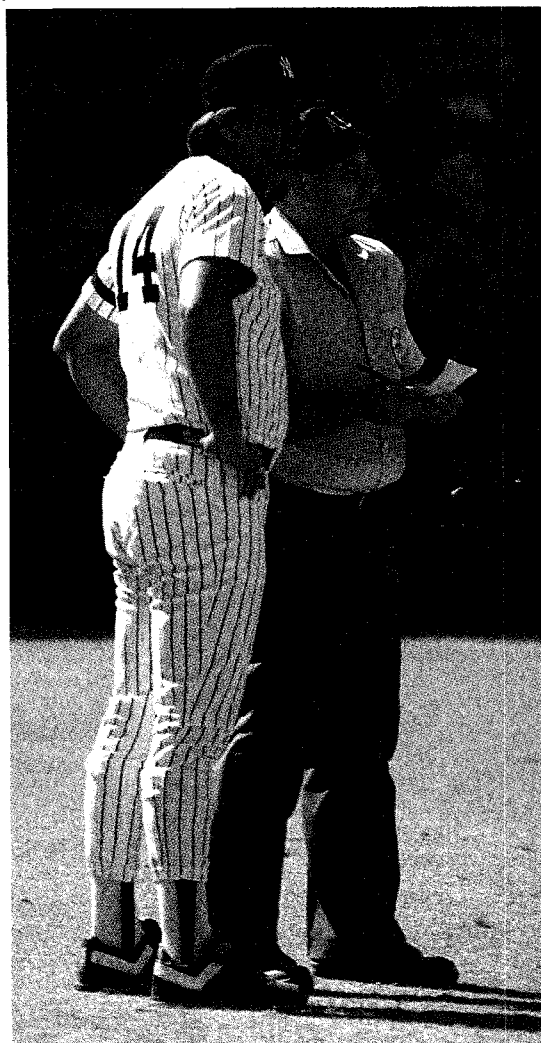
Ron Darling agrees that he turned a corner last season and became an established major-league pitcher; he can even pinpoint the moment it happened: "The game in St. Louis the last week of the season," he says, referring to his scoreless duel against John Tudor that was won by Strawberry's preternatural blast in the eleventh inning. "I wasn't conscious of what was happening during the game, just going from pitch to pitch. I watched it on tape a week later and was still kicking myself for all the mistakes I made. But then I saw it again in January and it finally hit home: That was graduation day."

The Mets have weaknesses, to be sure—the relief pitching is shaky, the bench lacks proven, professional hitters like Rusty Staub and Tom Paciorek; there will be stiff competition as well, especially from the Cubs, who couldn't possibly be as unhealthy as they were last year. But the Mets have the mak-

ings of not only a good team but a *memorable* one—like the Dodgers of the fifties, or the Yankees of the late seventies. They have distinctive players capable of doing something spectacular at any time. Even the cogs in the machine, guys like Wally Backman and Dykstra (ever grimacing and drooling tobacco juice), have an air about them. They are fun to watch.

There is electricity even in spring-training batting practice, with neither the pitchers nor hitters trying very hard: How will Strawberry hit Gooden? Will Sid's weird delivery fool Hernandez? Standing at the cage, watching the Doc throw, is—as Jim Naughton of the *Daily News* pointed out, in the best line of the spring—kind of like having Bruce Springsteen playing live in your living room.

THE YANKEES OFFER NO comparable thrills. Watching Dave Winfield trying to crush Phil Niekro's knuckler simply doesn't do it. They do have perhaps the strongest starting lineup in all baseball. It includes some wonderfully entertaining players, like Winfield, Don Mattingly, and Ricky Henderson. The starting pitching is geriatric, except for ex-White Sock Britt Burns (and his hip is a question), but fine relievers are available to bail out the old-timers (especially Dave Righetti and Roc Scurry, who has a wicked breaking pitch). The Yankees will have formidable opponents in Toronto, De-



FIERY: His temper could get him tossed out often.

troit, and Baltimore, but the most difficult hurdle may be internal: the team's chemistry and character.

"I really worry about that," Ron Guidry says softly. "I find myself thinking more and more about the teams we had in the late 1970s, especially 1978. We were so close—I mean, really *tight*—even though it seemed like we were always arguing. And I guess I miss that. The guys who came here in the eighties might be more talented than the ones we had ten years ago, but there's something missing. In 1978, you always had the sense that someone was going to do something spectacular—like Bucky's [Dent] home run in Boston. Toward the end, we felt that we could play 50 more games and not lose one. That sort of feeling is missing here."

GUIDRY'S COMPLAINT IS a more sensitive version of the tirade George Steinbrenner delivered during the terrible Toronto series last September. The team—and, especially, its manager—fell apart after that. Billy Martin had a memorable week: allowing Brian Fisher and Guidry to get shelled on successive days; batting Mike Pagliarulo righty; and getting into two fights in Baltimore, one with a pitcher, Ed Whitson. "The thing is," says a veteran, "George was doing the sort of thing that *worked* with the old teams. When he blew off like that, we'd pull together and go on a tear. Last year, we just rolled over."

Steinbrenner has said he's sorry he called Dave Winfield "Mr. May," but he hasn't backed away from much else. "There was no excuse for that team to lose eight straight games," he says. "And I don't blame Billy. If it hadn't been for him, we wouldn't have been in a position to win it all. I think it all comes down to leadership and character. Dave Winfield puts out 100 percent, I know that. But he has yet to show the leadership we need down the stretch. What was he, one for 22 in the 1981 World Series? So the big question in my mind is character, and whether Lou can instill it in his team."

Don Baylor, who will unhappily platoon with Ken Griffey as designated hitter this year, disagrees: "Everyone always talks about the eight straight we lost during that crazy week. Nobody talks about the way we got back into the race, about how we were in it to the very end—we were alive a day later than the Mets. I think that shows some character, too."

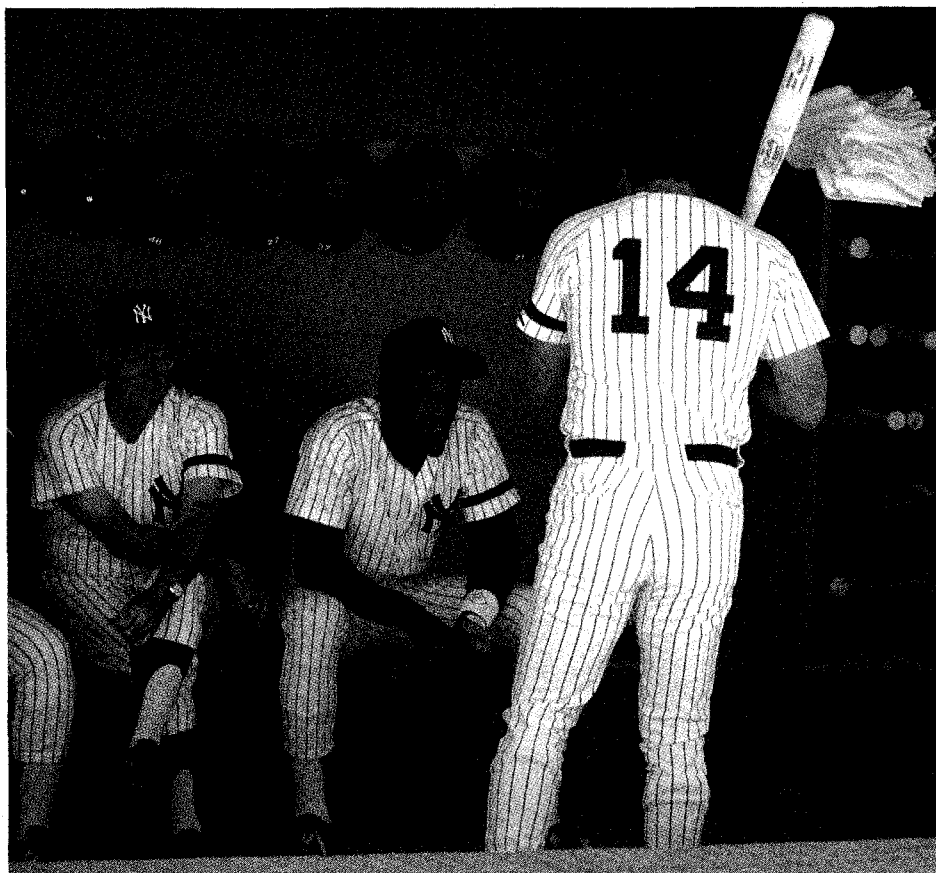
Another black player adds, "I think Mr. Steinbrenner should thank his lucky stars that Dave Winfield isn't a *crazy* big black motherf-----."

For his part, Piniella only says, "Some things happened that possibly shouldn't have happened. Ultimately, though, if you're a professional ballplayer, you've got to play ball—you can't let outside influences get you. I like to think that last year's . . . semblance of a pennant race will pay dividends this year. Our younger players will know what to expect."

The younger players, especially Don Mattingly, seem to respect the new manager. "Lou Piniella and Mickey Vernon are the two men who made me a hitter," Mattingly says. "When I was starting out, Vernon said I'd make it in the big leagues just as I was, which gave me a lot of confidence. Lou, though,

taught me how to shift my weight back, how to hit off my back foot, and that's why I started hitting the ball with more power. Lou *taught* me how to do that; he didn't force me. That's why I think he's gonna be a great manager. I have a good feeling about this year. I think the days of bulls--- are over."

Mattingly's enthusiasm is admirable but premature. The test for Piniella will come with the first phone call about his starting lineup or about moving Dave Righetti back from the bullpen to the starting rotation—or the first time the team loses three in a row. It is perhaps worth noting that Piniella checked his lineup for the first exhibition game—it featured a minor-league outfield—with the Boss before delivering it at the plate.



SWING TIME: Getting off to a fast start will be crucial for the Yankees—and for Piniella.

The Boss was very much in evidence that day, with Lee Iacocca and Donald Trump in tow. Before the game, he stood in a corner of the dugout, holding forth on the Niekro boys ("They're like Jack Armstrong and Frank Merriwell rolled into one"). Dave Winfield, coming down the runway from the clubhouse, heard the familiar voice, made a face like he had just smelled a bad fish, turned, and headed in another direction.

Meanwhile, Lou was rumbling around the clubhouse, checking with the players, bumming a smoke, saying to no one in particular, "A little nippy out there today, huh?"

"Hey, Lou," said Mike Pagliarulo, "we got a meeting before the game?"

"Nope. We just go out and play."

The playing, against Baltimore, was easy. The team not only won, it looked sharp. In the first inning, Guidry picked speedy Alan Wiggins off second base—take *that*, Billy Martin—killing a potential rally. The infield play was crisp; the young outfielders swung the bat well. After the game, reporters crowded into Piniella's small office. Lou leaned back, smiling, smoking a Marlboro. "I wasn't real nervous. I was pumped up, though."

"You didn't have to manage very much today, did you?" a reporter asked.

"No, but I managed to win," Lou said.

THE REAL JAMES BOND

JIM LEBENTHAL'S TAX-BILL CRUSADE • BY BERNICE KANNER

I'M JIM LEBENTHAL," SAYS THE keyed-up voice on the radio. "Municipal bonds are my babies—and my babies are in trouble. But so are you, if the provisions for killing tax-free municipal bonds prevail in the Senate. These are just some of the changes you can expect in everyday living: higher property taxes, more slums, fewer jobs, higher rents." James "Bonds" Lebenthal's voice cracks with fervent disapproval of tax-reform bill H.R. 3838.

"Higher electric bills," he goes on. "Costlier tuitions, bigger hospital bills, more garbage." He is really wound up now. "Dirtier air, no more Superdomes, no more Meadowlands. Everyone is going to pay more—and get less from local government.

"To tell our states and cities they can't issue tax-free bonds for traditional local needs, to take away the one tool they've got for rebuilding this country, is like going out and shooting your own workhorse. This commercial message is sponsored by Lebenthal in the heartfelt belief that we're not the only ones who are going to miss the bonds when they're gone and it costs a king's ransom to turn on the lights, boil water, or haul the garbage."

Jim Lebenthal is waging a one-man crusade against the "evil, malicious, capricious, counterproductive, discriminatory, and unconstitutional" federal-

government proposal to tax municipal bonds. He has hounded senatorial aides, worked to drum up support from mayors and citizens, and evangelized other bond sellers to save the munis. He has become "the recognized voice of the municipal bonds" for the Public Securities Association, says Dennis Holt, manager of the PSA's special projects.

There is obviously an element of self-interest in Lebenthal's crusade. Take away the tax-free status of his bonds—virtually his firm's only product—and Lebenthal & Company, Inc., would shrivel. "People are willing to lend the municipalities money and accept lower returns because the interest is tax-free, not because anyone loves the sewer-works," says Lebenthal, whose nasal voice is reminiscent of Tony Randall's and whose receding hairline and angular features make him look like Frank Perdue. Rebuilding America "without tax-free municipal bonds, that's pure pharaoh to the children of Israel—'Go make bricks without straw.'"

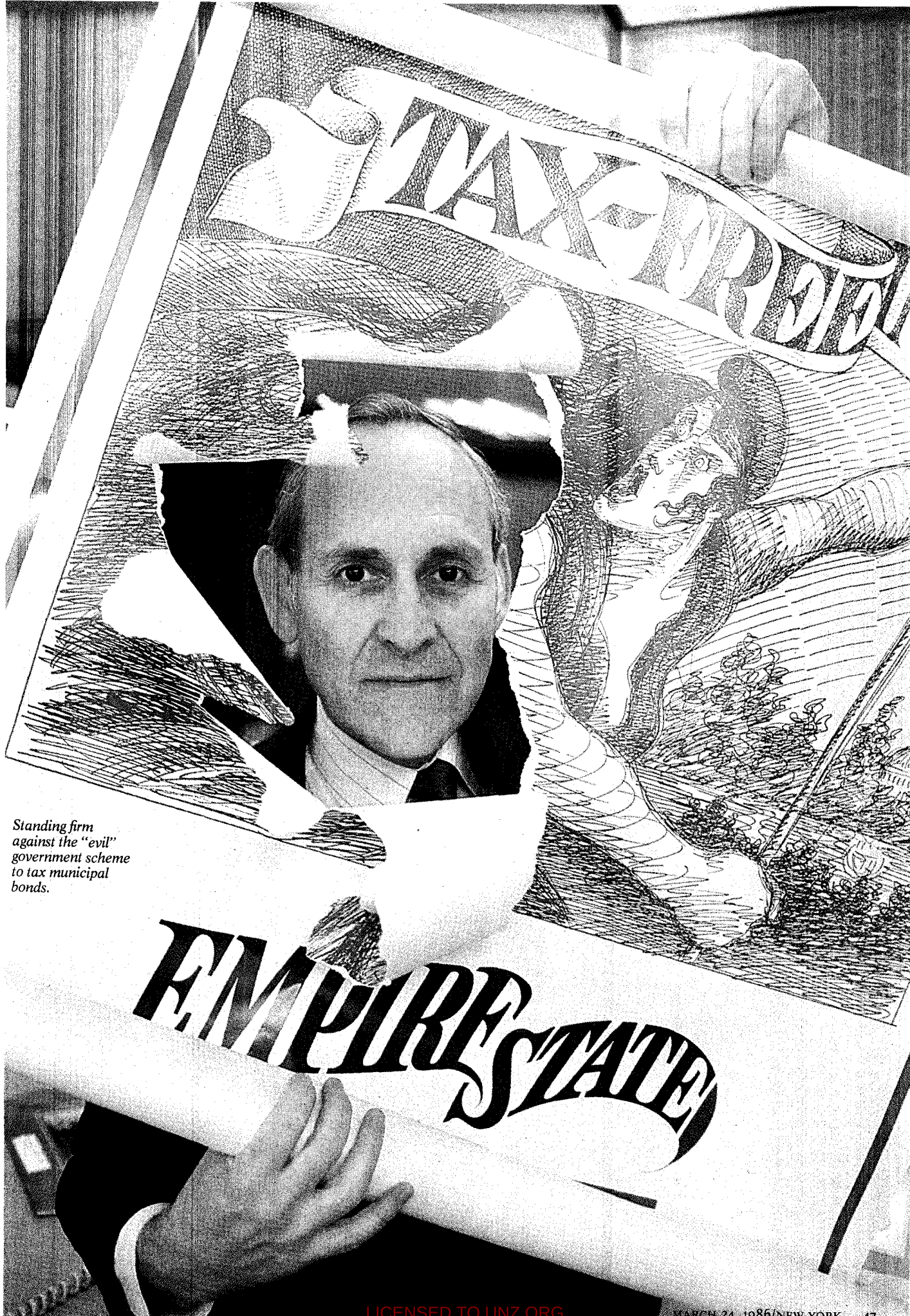
The language may be figurative, but the risk to tax-free municipal bonds is quite real. The Reagan administration's tax-reform plan, which puts a cap on the dollar amount of tax-free bonds issued in each state, has already been passed in the House. If this version were to become law, New York State could lose as much

as \$1 billion in tax-free bonds. If the Senate passes its own, less Draconian version of the measure (which could happen by mid-June) and the two chambers reach a compromise, a plan limiting tax-frees could become law by fall.

The House plan calls bonds non-essential if they fail to meet certain technical requirements. Take, for example, a bond for a waste-disposal plant operated by a private contractor for a year or longer. The government would say that the bond benefits the private contractor, and brand it non-essential ("like Hester Prynne walking around with an A on her bodice," says Lebenthal). Fewer of these bonds would be allowed to come to market, and those that did could be subject to a flat 25 percent tax.

"No one would be able to buy these bonds at an affordable cost to the city," says Lebenthal. "The tainted bonds would command at least a 2 percent interest premium, and that's a cost the cities and villages can't afford to pay."

Lebenthal is better equipped than any other bond salesman to go public against the cuts, because he's fashioned a peculiarly successful relationship with the public. The colorful TV and radio commercials he writes and stars in have helped transform his small firm into one of the best known in the country. In frenzied 1985, as cities stampeded to ge



Standing firm
against the "evil"
government scheme
to tax municipal
bonds.

HUCKSTER: *A spieler with a country preacher's command of theatrics, Lebenthal is, by turns, good shepherd and aggrieved benefactor to his flock. "I give the firm swagger and dash," he says.*

to market ahead of tax reform, the company's 35 salesmen hawked about \$600 million worth of bonds. That's a "flea on the back of an elephant," if examined in light of the \$200 billion worth of bonds sold last year, but "more bond sales per pound of salesman than any other firm," gloats Lebenthal, his chin jutting in pride.

A pre-eminent spieler with a country preacher's command of theatrics, Lebenthal, 57, is titular chairman and, in reality, front man for the company his parents founded in 1925. "I give the place swagger and dash; Mum gives it a sense of tradition," he says.

He also gives it direction, as the self-proclaimed "spiritual leader" of this "military unit." Lebenthal doesn't balance the books "or do other adult things," but he helps hire the sales force and direct the flow of work. Though there is a sales manager, Lebenthal often acts as sales director, pointing out what to emphasize about each bond. But essentially, Lebenthal, who earns \$200,000 a year, is a salesman. These days, however, he is spending less and less time selling and more time rabble-rousing.

LEBENTHAL & COMPANY STARTED as an odd-lot house, says Sayra Fischer Lebenthal, the chairman's mother, who is the company treasurer and, at 87, still the one who picks the bonds the company features. Louis Lebenthal died in 1951, but the company prospered in the hands of his daughter and son-in-law, Eleanor and Gerard Bis-singer. Jim Lebenthal, however, was the one who gave the firm celebrity. His tool is his advertising. Let others seek to write the great American novel; Lebenthal is obsessed with writing the great American municipal-bond ad.

Since he became a permanent fixture at the company, in 1967, he has written more than 800 commercials and ads—as well as a weekly newsletter to 7,500 clients and a triweekly edition to 20,000. He spends more time puzzling over copy than over interest rates, and his works are oddities in the world of financial tombstone ads—they crackle with life as he chides and upbraids the listener.

One ad suggests that the way to go down in history as the best nana and grandpa ever is to finance baby's freshman year with zero-coupon bonds. "As for your present," says the ad, "you got it when they made you nana and grandpa."

In another spot, he chides holders of jumbo CDs coming due that they are set-

ting for peanuts after "Ron, Mario, and Ed take their cut." In another—this one directed at the "scared and lonely under-\$500,000 investor"—Lebenthal announces, "You millionaires who are half-way there slay me. You've got money. You've got power. But when it comes to your first municipal bond, look at you. Quivering in your boots for fear of picking the wrong bond... being taken, and your heirs grieving at the graveside about how dad, poor old dad, sure ran his principal into the ground."

Other spots unearth excuses for inaction: "Fear of picking the wrong bond—the security demon. There's fear of the year 2000—the maturity demon. Fear of fluctuation and interest rates. Fear of municipal-bond arithmetic, the Wall Street Jungle, and the new and unknown—and so it goes."

He often launches into the commercials by introducing himself in the hectoring tones that have made his radio voice as recognizable as Paul Harvey's. Then it's on to the high jinks. In one TV spot, while holding a paper cow made of bond certificates, he croons, "We've been selling a cow that instead of milk gives money. So put a little moola in your portfolio and get a cash cow." He also rings cowbells, tosses peanuts into his mouth, and has spent 97 takes throwing a bit of chalk into the air on cue. Several spots end with a recitation of the firm's credentials. "For 60 years, through eleven recessions, three wars, the Depression, one city crisis, we've been getting people just like you over the hurdle and finally started in tax-free municipal bonds at last."

THE ADS ARE AIMED AT REAL people—80 percent of the municipal bonds sold last year were bought by individuals. Most buyers are in their fifties and are making \$60,000 or so—"middle-class moguls," says Lebenthal. The average account at Lebenthal is \$65,000. New Yorkers, especially, like the bonds because they're exempt from state and city taxes: For the Manhattan couple paying tax on \$60,000 (the 49 percent bracket), a tax-free bond paying 7.25 percent would be the equivalent of a taxable one paying 14.2 percent.

But not all those real people in his family of customers are sold on Jim Lebenthal. Leona Helmsley, for one, hasn't spoken to him since he sold her some dogs. She is not alone. He steered some customers into the Washington Public Power Supply System, some of whose

bonds went whoops in July 1983. And at the onset of the municipal crisis, in 1975, he was hawking New York City's general-obligation bonds as the second-safest investment in America.

Still, he has many fans. "Lebenthal has helped popularize munis as investments and made the business less scary for the ordinary guy," says Gedale Horowitz, an executive managing director of Salomon Brothers. "He's helped bridge the gap between the monoliths of Wall Street and the little guy, and he's done it with old-fashioned values and integrity." "He's a celebrity, right up there with Victor Kiam, Tom Carvel, and Frank Perdue," says TV executive Jerry Chester, a friend for two decades. "I can't tell you about the others' expertise, but Jim definitely knows his stuff." Adds samurai lawyer Harry Lipsig, "He's notable and quotable—he is always courteous and helpful, and I've never lost money using him. I'll do whatever he suggests, and I am a wary man."

Financial printer William Shakespeare, who produces—and chuckles over—Lebenthal's weekly broadsides to clients, finds their author hard to reach. "He's on the run a lot," says Shakespeare, who puts up with that because Lebenthal "knows how to find good investments and matches them to your portfolio ambitions. Having him as a bond man is like having a celebrity doctor—not for the guy who wants a lot of hand-holding."

He is, by turns, curmudgeon, good shepherd, and aggrieved benefactor to his flock. In a phone conversation with a customer not long ago, he snarled, "If you bought a house like you bought bonds, you'd be out in the cold." To another client, disgruntled that the value of his equity had slipped, he advised, "Get on your knees and fall east and west that you don't have to sell..." He tries to soothe an anxiety-stricken woman by asking what she's making for dinner. "Fish, at today's prices?" he gasps. "All right. Now. I want you to relax and think about dinner. I tell you, [your husband] is doing the right thing. God bless."

JAMES AVRAM LEBENTHAL WAS born on June 22, 1928, on the Upper West Side, not far from where he lives today. He passed through Dalton, Andover, and finally Princeton, where he majored in political science and helped run the university's photo service. In his senior year, he tried to launch a TV show called *Pick Your Future*, in which

people who wanted to be architects, for instance, would be paired with experts in the field who'd counsel and test them.

After graduation, he took a reporting job at *Life*, where he stayed for six years; eventually he moved up to movie correspondent, writing about film stars like James Dean and Grace Kelly. He took two years off for the Army, then sent out résumés to more than 200 TV stations. Many responded. He joined KFSD, the NBC affiliate in San Diego, to produce and direct live commercials, and the enthusiasm that serves him so well now got

through four seasons. When he finished, the studio assigned him the silver fox; Lebenthal balked. "One year with furry creatures as my only company was quite enough," he says. So he called a chum at Young & Rubicam with an idea for an ad for *Life* and worked at the agency for the next two years writing and producing Gulf corporate spots.

In 1961, Lebenthal rejoined NBC as associate producer on *Update*, a teenage-news program broadcast at noon on Saturdays to a tiny audience. Lebenthal's salary was equally tiny, and after a few

found a post-office screen that would make a divine room divider. Once, he called chagrined. He and an artist friend had painted a huge, tacky Venice-scene mural on one wall. Of course it had to be painted over, but it shows Jim's enthusiasms."

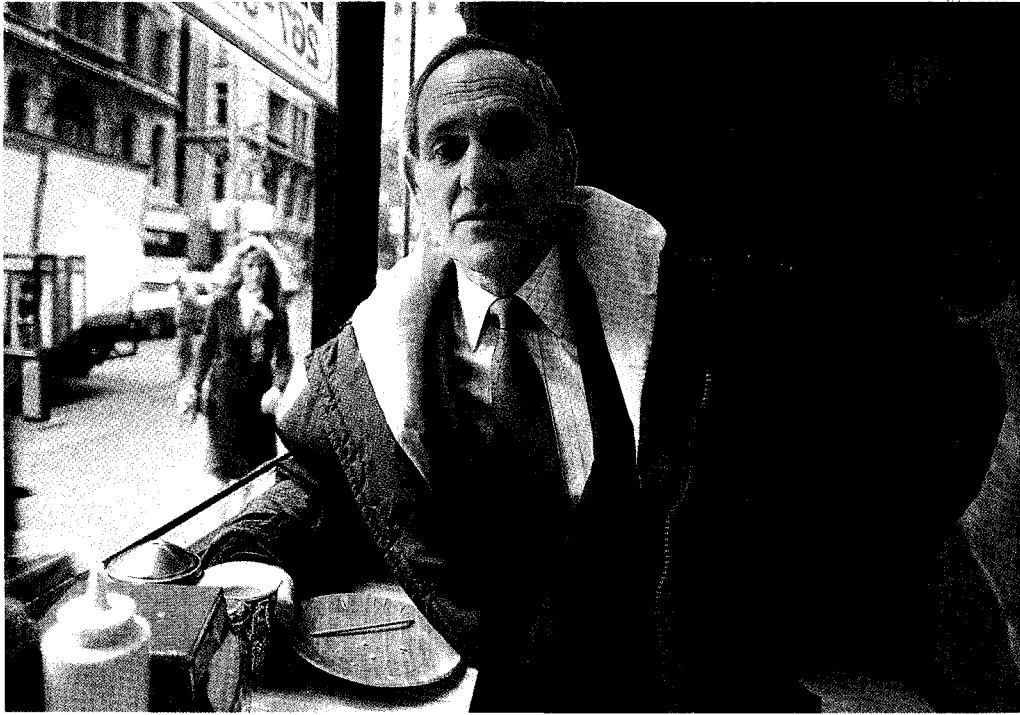
Years later, he's still the same. When Jackie leaves town, she attaches notes to the furniture cautioning Jim not to redecorate. "He simply can't control himself," she says. "He is a song-and-dance man. He is wonderfully theatrical but also greatly disorganized." Once, when Jackie came home from a business trip, the housekeeper pulled her aside to ask about peanuts. Jim had spent three nights walking around the apartment, tossing peanuts heavenward and catching them in his mouth to perfect the stunt for a commercial. Those he didn't catch littered the floor. "I don't understand his method of working, but it works," Jackie says.

His family at the office is a little less sympathetic. "Jim makes a wonderful contribution," says his sister, Eleanor Bissinger, who is fifteen months older. "But he is a source of untold frustration. If there's ever a foul-up, you know Jim is behind it in some way. No, not because he orders his own Rolodexes—he never wants to order anything through me, because it might take another ten minutes—but because

he always goes his own way." Bissinger, as executive vice-president, heads the back-office operations; her husband, Gerard, is president.

"Jim will deploy our messengers—bonds be damned—for some trivial mission," she continues. "You might call him upending. He has one of the finest senses of humor in the world, and I love him, but most of the time I'm angry with him; he's chaos to work with. Wherever he is, a trail of bedlam follows." Lebenthal calls his sister a "military marionette," but adds, "Gerry and Eleanor work their asses off and all they hear is how wonderful Jim was on TV. It's a scene from 'Joseph and His Coat of Many Colors.'"

Lebenthal claims he gets along with his mother by doing things her way; she claims they co-exist because she walks on eggshells. "I try not to bring up anything personal with him, and I never interrupt him when he's writing," she says. "I have learned how to hold back. God forbid I take issue with what he's written and he turns on me with such a withering



WORKAHOLIC: The bond man, whom his colleagues find inspiring but exasperating, rushes through lunch.

him into trouble there. In one spot, he panned a sofa as lovingly—and slowly—as possible, so it looked too big to fit into anyone's house. The store's irate president demanded (and got) a make-good. Then there was the Ford dealer's spot, which pictured used cars without price tags on their windshields; Lebenthal had removed the tags for eye appeal, leaving nothing to indicate that the cars might be a good buy.

His aesthetics prickled sales-minded advertisers but caught the attention of the NBC network, which hired Lebenthal as a producer on *Tonight: America After Dark*. He immediately felt he'd made a mistake and quit. One gray afternoon, as he was taking a ruminative drive, he spotted a tumbleweed blowing across the highway. He spent the next year making *T Is for Tumbleweed*, a short that was nominated for an Academy Award.

The tumbleweed triumph led to a Walt Disney film on otters. Lebenthal, the city boy, pitched camp near a glen in Boulder Junction, Wisconsin, imported otter pups to the site, and filmed them growing up

more turns in the road, he ended up in the family business.

AT LEBENTHAL & COMPANY, the prodigal is thought of as both inspiring and exasperating, which is pretty much the way he's thought of at home. "Life with Jim is a sparring match—ripostes between Beatrice and Benedict," says his wife, Jackie Beymer, whom Jim hired in 1960 to gussy up his apartment and ended up marrying (they have three children). "Jim is the only man I know who speaks in captions; it's as if the balloons in cartoons poured from his mouth, though I'm sure he doesn't know what he's going to say seconds before he says it. He thinks aloud. And he's a workaholic. To him, the sound of typewriter keys is Muzak."

It was Lebenthal's zany antics that won his wife. "He'd call constantly with decorating schemes, one day saying he'd found a shoeshine chair that would make a terrific lamp, another day that he'd

THE PROPHET: *If Congress places limitations on tax-free municipal bonds, Lebenthal believes, "the result will be so horrendous that I don't allow myself to consider defeat. It will mean war."*

glance. Yes, sometimes I could wring his neck, but I still love him. Why, are things so perfect in *your* family?"

LEBENTHAL DOES LOVE HIS writing. Somehow, his poor showing in English at Princeton and his aborted journalism career fuel his "driving ambition to make everything in the bond business pass through the poesy of TV with smart-ass turns of phrase." It also inspires poesy on behalf of his alma mater. In a fund-raising letter, Lebenthal invokes alphabetical lists of donors from the class of '49, his class: "Jacobsen, Jadwin, Jamieson, Jarrel, Jenks, Jennings, Jessup, Jirgal, Johns, Johnson, Johnston, Jones." In earlier pitches, he had puzzled over the "chemistry that alkalizes the resistance of Remington, Rentschler, Repp, Reynolds, Rheinstein, Richardson, and Riddle to sitting down and writing out a check, or that pulls so powerfully at the purse and heart strings of Huber, Huber, Hughes, Hughes, and Hungerford." To hear Lebenthal tell it, you needn't be bighearted, rah-rah, or even rich to join the annual giving. You just have to have sat next to others in the great chain of giving.

Lebenthal does his fund-raising and other noble missions—"making the complex issue of boring mathematics come alive" and "beating the drum to get the federal government off our backs"—by himself, just as he does his advertising. He tried to use ad agencies, but they never quite measured up. He began with Albert Frank-Guenther Law in the sixties and moved to Calderhead, Jackson in the early seventies. He loved the work Case & McGrath turned out, but he changed the copy and assignment so often that Patrick McGrath fired his client. Twice, Lebenthal moved to Isidore, Lefkowitz, Elgort. The first time around, the firm presented Lebenthal's salesmen as heroes—but then the city plunged into a fiscal crisis, and the heroes became goats. The second time, the agency turned celebrities into family members—Joan Lebenthal Fontaine, June Lockhart Lebenthal, Count Basie Lebenthal, and so

on. Lebenthal left Chiat/Day in a huff after spending \$25,000 for market research "to learn there's salt in the ocean." He stayed at Fredericks Kullberg Amato Pisacane "for about as long as it would take to open and close an account." He was a client at Lord, Geller, Federico, Einstein "for about half an hour," says Arthur Einstein, president there. "Jim doesn't really need an ad agency. He's brilliant and impatient, and he knows

sue, and the city officials are swamped with other business."

Some experts, though, think the tax-reform bill will be worse for people like Lebenthal than for cities or citizens. "Since the bill would limit the amount of bonds that can be issued, there will be an adverse effect on bond dealers," says Joe Gale, Senator Moynihan's tax specialist.

"It's true that state and local government bonds have been paralyzed by the pending legislation—no one knows what will be tax-exempt and what won't," says Dr. Albert Wojnilower, chief economist at First Boston. "And it's true that things will cost more, that people will pay higher fees to haul garbage, turn on the lights. But calling it a king's ransom is overblowing the effect. Things won't cost *that* much more for that reason."

What will Lebenthal do if the worst happens? "I'll work toward appeal," he says, "and switch to selling Ginnie Maes"—U.S. government-backed guaranteed mortgages. His business in 1986 has been off around 25 percent, because few bonds have been issued (the trading is all in secondary or existing bonds), but it is far better than when the city had its financial nervous breakdown, in 1975.

It may seem that Lebenthal has got himself overly worked up, but there is strategy beneath the lather. Overstating the case, he feels, may be the way to mobilize the populace.

"This is my cross," he says. "Here I am at 57, making commercials, looking through the lens, doing what I've always wanted to do functionally. But instead of focusing on some Hollywood starlet, I'm off on the dullest subject in America. I'm so busy trying to save America that I don't even know what the market is doing."

Then it's back to the latest draft of his newsletter. "With tax reform on 535 tongues in the House and Senate, and a \$200-billion deficit in everybody's hair, why should your representative stick out his neck to fight for municipal bonds without a peep, a sign, a gesture, a letter indicating that one New Yorker, one taxpayer, one constituent is on his side?" cries Lebenthal. "Get out your pens!"



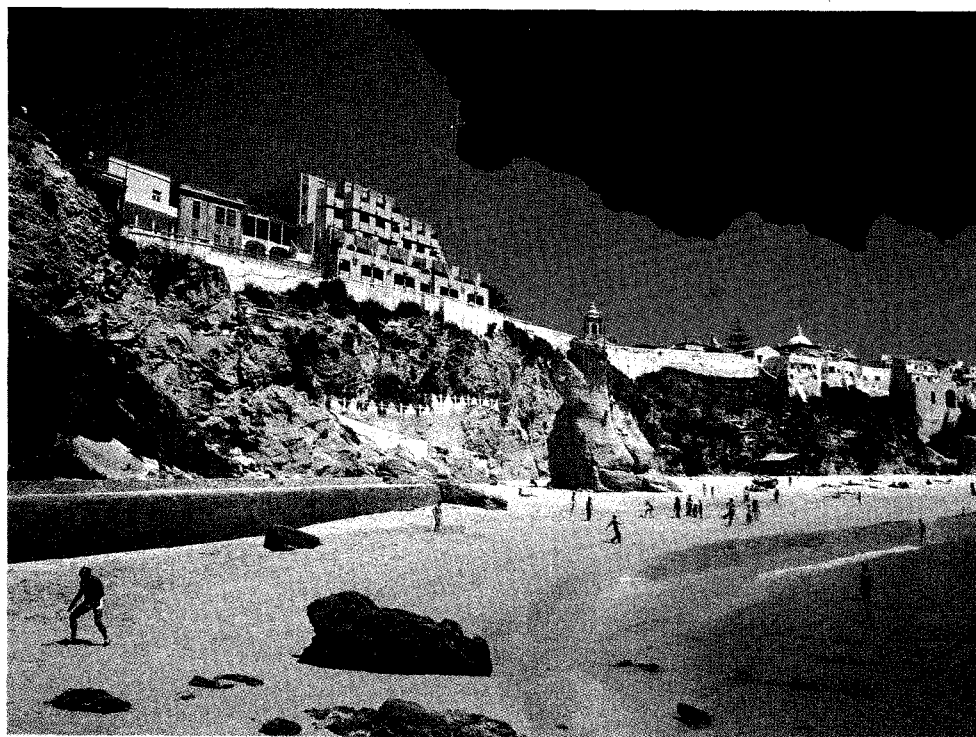
SACRED COW: *With one of his special effects.*

how to do what anyone can do for him."

LEBENTHAL BELIEVES, HOWEVER, that he'll need help solving the pending tax problem, "the result of which is so horrendous "that I don't allow myself to consider defeat. It will mean war—people won't stand still for paying more for services they have demanded and gotten from government. The people will rise up, and then the municipalities will be in a state of war with the federal government."

But why, if the consequences are so dire, is Congress considering the reform? "There is no constituency for saving bonds," cries Lebenthal. "No congressman or voter gives a hoot about this is-

IF YOU STAY HERE, THINK WHAT YOU'LL MISS.



Too many people, when they've reached our beaches, think they've reached paradise. They enjoy our seaside resorts so much they forget that Portugal is a country with more variety than seems possible for so small a place.

Rent a car. Explore for a few days. Drive through cork forests. Stay at a "pousada" (government run tourist inns, often in historic buildings) or manor house. Find a world you will never forget.

Shop for antiques and art in mountain villages that are themselves antiques and works of art. Play

golf on some of Europe's greenest courses. Dine on regional fare and wine as varied and intriguing as the ever-changing landscape.

Wherever you go, you will want to stop for a while. The leisurely pace of life, the old-fashioned notions of courtesy and friendliness, the special flavor of a land steeped in tradition and culture, will surely charm you.

And when you're ready to return to the sea and the sand, they are never far away. That's one of the pleasures of a land so small that offers a largesse so great.

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AIR PORTUGAL

STEVEN SPIELBERG

and the Dread Hollywood Backlash

BY DAVID BLUM

NOW, THIS IS AN AMAZING STORY from Steven Spielberg. No spaceships, no aliens, no archaeologists, no Whoopi Goldberg. It's "The Mentor and the Protégé," and it is vintage Spielberg.

The hero, like those of most Steven Spielberg stories, is a young man from the suburbs of America, with an all-American first name: Phil. (His last name, always mispronounced, is Joanou. The proper way to say it is "Jah-WAN-o.") He went to a typical all-American high school outside Los Angeles. He often peppers his conversation with references to "Mom."

Ever since he can remember, Phil wanted to make movies. He figures that since he was a little boy fiddling around with a camera he has made 22 of them. He went to the University of Southern California, known for its film school, and spent three years studying and perfecting his craft. In the fall of 1984, his senior year at USC, he made a movie called *The Last Chance Dance*, which he says was "basically an episode of *The Brady Bunch*." It's the story of a nerdy, sweet senior who's in love with the prettiest girl in school but eventually figures out that he's better off with the girl next door.

Steven Spielberg heard about the movie through the USC grapevine. The direc-

tor got a cassette of it and watched it on the Warner Bros. jet one October day as he was flying to New York. When he got to the city, he gave Phil a call. Phil was in bed at the time.

"Can you meet with me next week in Los Angeles, when I get back? Is

back lot of Universal Studios.

"How many takes did you do for each shot?" Spielberg asked Phil.

"Two or three," he said.

"How did you film that high-school dance?"

"I got my old high school to cooperate and let me film a real dance and turn on the lights every so often."

"How did you do that crane shot?" And so on.

After an hour of chatting about Phil's film, Spielberg got up to leave. "Thanks for coming," he said.

Phil went to his parents' house where he was living because he was too broke to afford his own apartment.

"What happened? What did he say?" Mom asked.

"Nothing," Phil answered somewhat dejectedly. "We just talked."

But three days later, the phone rang in the Joanou house and it was a call for Phil from Deborah Jelin, the director of development

at Amblin.

"Are you familiar with *Amazing Stories*?" she asked.

"Of course," Phil said. USC film students make it their business to know about such things.

"Well, Steven would like you to be the director of the Christmas episode of *Amazing Stories*."

Today, about a year and a half later, Phil Joanou has completed his \$1.5-mil-



PATTY-CAKE: A sugarcoated Color Purple.

that convenient?" Spielberg asked. "Any time in the rest of my life is convenient," Phil replied.

Phil cannot remember if he thought about anything during the next week besides his meeting with Spielberg. On Halloween ("What an appropriate day to meet Steven Spielberg!" Phil thought), he went to Amblin Entertainment for his big meeting. Amblin is the Shangri-la headquarters of Spielberg's empire, on the



ILLUSTRATION BY DANIEL KIRK

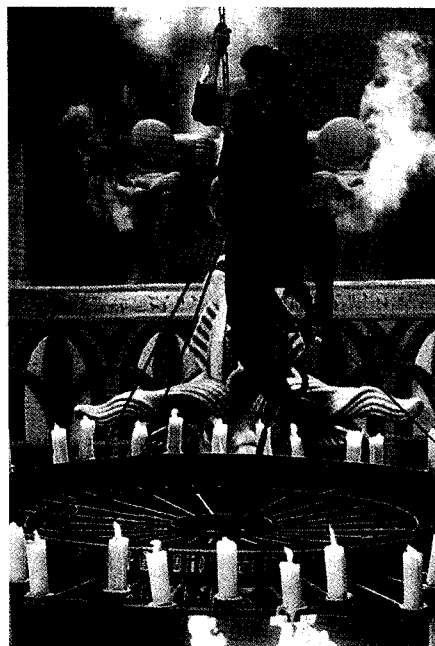
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

SPIELBERG, INC.:

THE DIRECTOR
HAS BUILT A
FACTORY THAT
TURNS OUT FILMS
JUST LIKE HIS.



IT'S SPOOKY: The *Goonies* (1985), written by Chris Columbus and directed by Richard Donner, was action-packed and phantasmagorical, but had too much kid stuff for a mass audience.



'INDIANA HOLMES':

Young Sherlock Holmes (1985), a Columbus script directed by Barry Levinson, was sabotaged by an "homage" to Spielberg—a lift from Indiana Jones and the Temple of Doom.



HELLO COLUMBUS: In *Gremlins* (1984), Spielberg's first smash clone, director Joe Dante and screenwriter Columbus came up with enough kids, aliens, and adventures to please their boss.

lion *Amazing Stories* episode, broadcast at Christmas. He has a production company at Walt Disney called Thunder Road, which means that he gets an office and a secretary and gives Disney first option to turn his scripts into movies. He has been meeting with Spielberg and Sidney Sheinberg, the president of MCA, Universal Studios' parent company, about making a movie for them. He has a Hollywood agent. And he is now 24 years old.

Now, *that* is an Amazing Story.

PHIL JOANOU PROBABLY wouldn't want to think so, but he is now a Steven Spielberg director. That does not necessarily mean that he wears a beard and has wire-rimmed glasses, or has an interest in aliens and Amy Irving, but it does mean that he is part of the Spielberg Factory, which is now taking over Hollywood, to the growing dismay of critics, filmmakers, and even, to some extent, Spielberg's biggest ally—the moviegoing public.

The richest director in the history of movies just can't help writing awesome checks to talented young screenwriters

and letting them make films. At 38, he admits that he has a mentor complex—the passionate desire to give young people the chance he got when he was starting out. He spends hours every month watching student movies, meeting with directing candidates, and prodding his staff to turn up the cream of America's young movie talent.

As he does in his movies, Spielberg is reliving his past—only now, through his protégés.

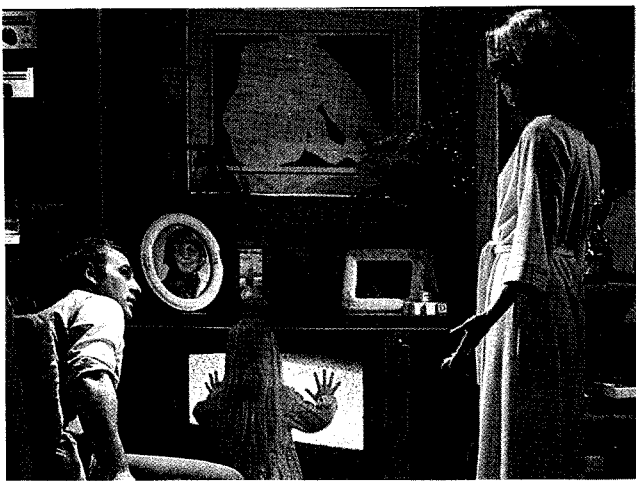
"I have instant recall about how I felt when I wanted to be a movie director and there was nobody around who wanted me to be one," says Spielberg. "I used to search peoples' faces and look for one friendly indication that they might have ten minutes to look at a short film I possibly made during high school, after class, in 8 mm.

"All people see a reflection of themselves when they're helping other people. I can't deny, and no one can, that there is vanity involved in helping a young person achieve his goal. The vanity is a chance to get started a second time, to project oneself into the young filmmaker's own career and to feel what it was like to get that first break all over again."

Spielberg has revealed his vanity on film more than 40 times so far. He has produced or been the executive producer of almost a dozen movies by other directors, and oftentimes that number of television shows. The Spielberg Factory has evolved into one of the most successful independent movie studios in the business.

But like the output of most factories, the films that come out of Amblin have started to look remarkably, and distressingly, alike. Movies bearing the Spielberg logo—a circle enclosing a silhouette of E.T. being carried across the sky in a bicycle basket—share the basic Spielberg vision. They're movies about kids, suburbs, and middle-class American values. They're stories with adventure, aliens, and Temples of Doom. *Gremlins*, *Back to the Future*, and *Young Sherlock Holmes*—all recent Spielberg-produced movies directed by others—each offered audiences the classic Spielberg formula, packaged with the same basic elements.

For all the money made and protégés propelled to stardom, these movies have begun to backfire on the career of the very man who launched them. While Spielberg's *The Color Purple* walked away with eleven Oscar nominations ear-



THE GHOST: Horror specialist Tobe Hooper (The Texas Chainsaw Massacre) directed *Poltergeist* (1982), but many felt producer Spielberg was the hidden force that made it successful.

NUMBER-ONE SON:

Bob Zemeckis has directed three movies for Spielberg. The first two were offbeat, and they flopped; *Back to the Future* (1985) was clever and on target, and served as his confirmation.



ART IMITATES ART: Michael Douglas discovered that the Spielberg formula was solid gold when he produced the hit *Romancing the Stone*, in 1984. The recipe worked so well that he put out a sequel, and it made money, too.



THE SAME SPACE:

Douglas borrowed heavily from *Close Encounters of the Third Kind* when he produced *Starman*, in 1984. The Spielberg echoes are everywhere.

ier this year, the Motion Picture academy snubbed Spielberg in the Best Director category. Even though the Directors Guild voted him Best Director of 1985, the Academy Award exclusion must have been particularly painful for him; he's never won an Oscar, but he's been nominated three times. One possible reason for this most recent failure is that Hollywood perceives an unsettling trend: As the number of movies declines, the number of Spielberg movies grows, giving this moviemaker a top-heavy influence on the shape of American movies.

WHY ARE MOVIES SO bad?" was the rhetorical question Pauline Kael, *The New Yorker's* movie critic, posed not long ago.

"One hates to say it comes down to the success of Steven Spielberg, but... it's not so much what Spielberg has done out what he has encouraged. Everyone else has imitated his fantasies, and the result is an infantilization of the culture. Spielberg, with his TV series, now tips off his own things. I can't think of any other director who's started

paying homage to himself so early."

There are even studio executives—the sort of people who sometimes ignore artistic considerations when ranking favorite directors—who have begun to wonder whether Spielberg is ever going to stop making the same kind of movies, or making a different kind of movie the same way.

"You have to hope that Spielberg is smart enough to say, 'Give me something different. I don't want to see the same thing I'm doing,'" says the boss of a major Hollywood studio who has worked with Spielberg. "But there's always that danger—that the director and writer will repeat the formula that's worked already."

And other movie directors, even while admiring Spielberg's gifts, reflect sadly on the effect he's had on the industry.

"Spielberg's success has definitely influenced the attitudes of the movie people," says Susan Seidelman, a New York-based filmmaker who directed last year's surprise hit movie *Desperately Seeking Susan*. "They're not just interested in the movie anymore. They're more interested in the E.T. toys and bedspreads."

Seidelman—who graduated from the

New York University film school in 1976, when, as she puts it, "everyone was imitating Godard and Bergman"—feels there has been a dramatic shift in the approach of young filmmakers toward making it in the business, and senses that Spielberg may be the reason.

"Steven Spielberg is brilliant; I'm an admirer of what he does," she says. "But there are bad side effects. I get to read a lot of scripts and treatments, and now they're all about kiddies and spaceships.

"It's a thin line between an *E.T.* and a *Young Sherlock Holmes*. The trouble is, they'll make ten movies, all of the same type—but only one will be good."

Director Alan Rudolph thinks Spielberg's success darkens the future for the kind of middle-level film—neither a blockbuster nor a low-budget movie—that he has been making ever since he was the principal protégé of Robert Altman.

Rudolph's films, such as 1984's *Choose Me* and the just-released *Trouble in Mind*, are of the personal, quirky variety—"the only thing Steven Spielberg and I have in common is our birthday, December 18," he says—and he jokes that the combined gross of his eight movies comes to less

"WHEN A GOOD IDEA COMES," SAYS SPIELBERG, "I DON'T WORRY WHETHER IT'S LIKE ONE I'VE ALREADY DONE."

than that of the opening weekend of *Raiders of the Lost Ark*.

"This past year, certifiably the worst year in recent movie history, is a case of the studios getting exactly what they want—and Spielberg has to take his share of responsibility for that," Rudolph says. "Amblin produced and reproduced several films last year that have all the high-concept nonsense involved and yet really no point of view—and the audience says, 'Well, I've seen this before.'"

SOME PEOPLE SAY THAT SPIELBERG was not nominated for Best Director this year because of the general feeling in Hollywood that he has already earned enough money from his movies; he doesn't need an Oscar too.

There's no real arguing with that premise: According to *Variety*, the seventeen movies Spielberg has produced or directed since his 1974 debut with *The Sugarland Express* have earned more than \$861.5 million in domestic rentals. That represents the amount the movies made after exhibitors were paid.

Spielberg himself has been executive producer or director of seven of the top twenty box-office hits of all time: *E.T.*, *The Extra-Terrestrial*, *Jaws*, *Raiders of the Lost Ark*, *Indiana Jones and the Temple of Doom*, *Back to the Future*, *Close Encounters of the Third Kind*, and *Gremlins*. Even his recent, more tepid box-office performers—like *The Goonies* and *Young Sherlock Holmes*—have ended up turning a profit.

Spielberg argues that he doesn't try to imitate himself at all. "There's no consciousness," he says. "I can't say that I've done an amazing amount of strategizing, plotting, and planning, having to do with these movies. When a good idea comes along, I pretty much impulsively jump on the bandwagon and try to get the movie made.

"I don't spend a lot of time worrying about, Is this picture too similar to something I've done two years ago? I just respond—as I hope people who see the movie will respond—immediately to the idea, and then I act on it."

IT IS THE SUMMER OF 1984 IN LOS Angeles, and Steven Spielberg is reading a screenplay sent over to him by Michael Eisner, then president of Paramount Pictures.

About halfway through the script, Spielberg comes upon something strikingly familiar; it is a reference to a film he has seen somewhere before. (In movies,

imitation or plagiarism is called a "reference" or even an "homage.")

The camera moves in for a close-up. We see a young man with a boundless spirit of adventure and excitement crawling through the dark spaces of a deserted structure. Alongside him is a trusted companion—there to provide a certain measure of solid support and comic relief. Then, of course, there is the beautiful young woman; she's there as the adventurous young man's love interest.

Now the camera pulls back to reveal the three in what appears to be an ancient temple or pyramid. Some kind of bizarre ritual is taking place on the ground: Men with shaved heads are carrying mummies to what would appear to be their doom—submersion in some form of molten lava.

A temple. Doom. An adventurous young man, his trusted sidekick, and the pretty girl. Spielberg is wondering, Where have I seen this before?

The scene is in a movie that's playing at that very moment in hundreds of theaters across the country. It's called *Indiana Jones and the Temple of Doom*, and he directed it himself. He is reading what would probably be called an "homage" to Steven Spielberg.

This resemblance doesn't stop Spielberg from loving the script, whose author is a fellow named Chris Columbus. Spielberg helped make the writer's career a few years earlier when he executive-produced Columbus's script of *Gremlins*.

So after Spielberg finishes reading the script, he contacts Eisner at Paramount and tells him what the studio chief is hoping to hear—that he'd be delighted to be the executive producer of the movie, called *Young Sherlock Holmes*.

If any single movie has turned critics, the public, and even certain segments of Hollywood against Spielberg, it is *Young Sherlock Holmes*, released this past Christmas. Even the distinctive talents of director Barry Levinson, who also made *Diner*, seem swallowed up by the Spielbergian elements. The film critic for the San Francisco *Examiner* called the movie "Indiana Holmes and the Temple of Goonies."

"That's the way it came to me," Spielberg says of the screenplay, reflecting on the movie's lukewarm reception by critics and moviegoers. "I'm certainly guilty of recognizing myself in someone else's artful imitation of myself."

Apparently he recognized himself a little too late—leaving in references to his work all over the place. "I would have taken out the temple scene and market-

ed Spielberg more as the producer than as the creative inspiration," remarked the boss of another movie studio. "It was a mistake to let people think it was just a Spielberg ripoff."

But was it really a mistake? Today Spielberg sounds regretful, but not apologetic.

"I must tell you," Spielberg says, "if I had not been sacrificing young princesses in that one temple scene, there probably wouldn't have been any comparisons to any of my past movies, and Barry Levinson would have been credited for a beautiful job of directing."

Columbus is the one perhaps most bothered by all this; he insists he wrote the screenplay on assignment from Paramount, and that all references to Spielberg are purely coincidental. That may very well be—one can easily imagine such similarities slipping into the script of a writer who has done four screenplays for Steven Spielberg before his twenty-eighth birthday.

TODAY COLUMBUS IS ONE OF Steven Spielberg's richest young protégés, with three Spielberg movies to his credit. He has reached the point where his writing more closely resembles Spielberg than does any other screenwriter's in the business.

That particular skill has earned Columbus a penthouse apartment on West End Avenue with a wraparound terrace and the ability to command six figures for his work; at the NYU film school, his friends called him "50 G's" Columbus, which turned out to be a conservative estimate. He gets a screenplay a week from his agent, each sent his way in the hope that he'll rewrite it for the customer. Many of them are movies of the Spielberg genre, as Columbus describes them, but lacking the Spielberg touch. So far, he has not needed the work.

He is thoroughly loyal to his boss. "Steven is like a great football coach, like a Vince Lombardi," Columbus says.

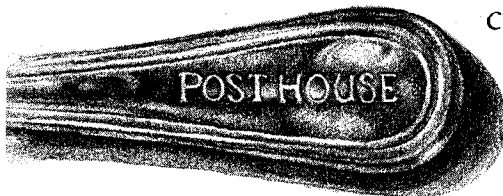
For all Columbus's sweetness and innocence, the screenwriter clearly knew exactly what he wanted and how to get it. While growing up in the industrial town of Warren, Ohio, he aspired to be a movie director, and by the time he graduated from film school, he'd been paid for two screenplays and had a powerful agent clamoring to represent him.

In his first year after film school, he got a deal from CBS Theatrical Films to write a script called "Summertime Blues," which was later released as *Reckless*. I

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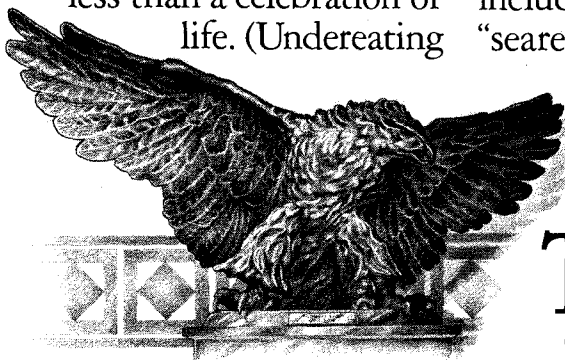
It was a place of expansive tables, leather and



burnished wood, a more refined and less austere version of a classic men's club. A place perfect for business over lunch.

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less than a celebration of life. (Undereating



was considered a crime against human nature.)

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tones at adjoining tables.

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DANTE'S GREMLIN IS THE COLOR OF SPIELBERG'S DOG. "I KNOW WHICH SIDE MY BREAD IS BUTTERED ON," HE SAYS.

his second year, Columbus wrote *Gremlins*, this time without studio backing. Four months after he finished it, Spielberg bought the script and hired Joe Dante to direct it.

While making *Gremlins*, Columbus proved to Spielberg his skills as a protégé; he was more than willing to put his original script through eight drafts to match the vision of Dante and Spielberg.

Columbus would sit in an office at Amblin, right near Spielberg's, and run into his boss's office several times a day to show him what he'd written and get Spielberg's approval. "It was like a newsroom," says Columbus, "and Steven was the city editor." Columbus has no complaints about the process or the finished product. Today, almost three years after its release, *Gremlins* ranks as the nineteenth-most-successful movie of all time on the *Variety* box-office tally.

IN A SECLUDED CORNER OF Universal City, down a little road, past a security checkpoint, through a garden gate, and beyond a doorknob that looks like E.T., is Amblin Entertainment. This is where the mentor and his protégés—people like Columbus and Bob Zemeckis—gather these days to make movies and television shows. They are often joined by the likes of Richard Benjamin, Dante, Clint Eastwood, and Martin Scorsese, directors who have signed up for a piece of the considerable action.

Everybody here smiles and works hard and has fun. The factory is shaped like a New Mexico adobe mansion and is decorated mostly with Navaho rugs and movie posters. The Amblin folk eat big meals together in a kitchen that looks like June Cleaver's, though much larger. In free moments, the workers are encouraged to play pinball and video games. They work out in their own exercise room. They watch movies in the plush, 39-seat screening room that comes with its own candy-and-popcorn counter.

"The worst thing about working at Amblin," said Richard Benjamin one January morning as he was tidying up *The Money Pit* for a March 26 release, "is that one day I'm going to have to leave it and go back to the real world."

Back in the real world, Benjamin directed such estimable movies as *Racing With the Moon* and the comedy hit *My Favorite Year*. But here at Amblin, he is working on a comedy that he admits is in the Spielberg mold—the story of a middle-class couple engaging in that most relentlessly American of activities: home

remodeling. "It has a lot of characteristics that might be seen as Spielbergian, of course," Benjamin says.

Nearly all the directors who pass through Spielberg's gates become Spielberg directors, at least for the duration of their stay. Their films—from Dante's *Gremlins* to Tobe Hooper's *Poltergeist*—all bear the imprint of Spielberg, and the directors rarely try to make a film outside

rected, *Romancing the Stone*, is an adventure film that drew its inspiration from *Raiders of the Lost Ark*, and it has since been followed by the sequel, *The Jewel of the Nile*. Douglas also produced the 1984 space fantasy *Starman*, whose ending echoes Spielberg's *Close Encounters of the Third Kind*. Columbia Pictures actually decided to make *Starman* instead of a Spielberg script that it also had an op-



AND BABY MAKES THREE: Spielberg, Amy Irving, and their son, Max.

the basic type. If anything, they seem to bend over backward to mimic the vision of the man who pays the bills.

In *Gremlins*, for example, Dante went so far as to make the color of the character Gizmo—the doll-like creature that turns into a monster—a shade of brown that closely resembled that of Spielberg's treasured cocker spaniel, Chauncey. "I know which side my bread is buttered on," Dante says.

Even a clever and successful movie like *Back to the Future*, directed by Bob Zemeckis, draws its inspiration from the Spielberg genre—much more so than the earlier, more original Zemeckis films executive-produced by Spielberg, such as *I Wanna Hold Your Hand* and *Used Cars*, or the 1941 script he co-wrote for Spielberg that became his only huge flop.

The one break from his mentor (and from his constant co-writer, Bob Gale) that Zemeckis took was to work for the Hollywood producer who is making a specialty of Spielberg imitations: Michael Douglas.

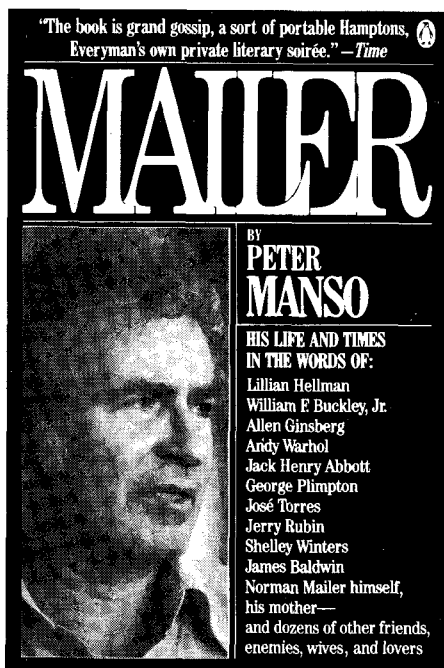
The movie actor's last three productions have all been modeled directly on Spielberg's style; the one Zemeckis di-

tion to produce. That movie was called *E.T. The Extra-Terrestrial*.

"I HEAR AMERICA ASKING," wrote Washington *Post* television critic Tom Shales one Monday morning last fall, "what was so Amazing about that?" Shales was referring to the opening episode of the weekly anthology series *Amazing Stories*, which most people agreed was among the most radically misnamed programs in recent television history. The most amazing thing about the first episode, in fact, was that Steven Spielberg directed it.

Spielberg began his career as a television director; his first professional job came when his mentor, Sidney Sheinberg, then head of television at Universal Studios, gave him the chance to direct an episode of *Night Gallery* that starred Joan Crawford. In it Crawford plays a rich blind woman who buys the eyes of an ex-convict to use in an operation that will give her eyesight for twelve hours. But moments after her bandages are removed, the city is hit by a blackout; she thinks the surgery has been a failure, and

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cries herself to sleep. In the morning, she discovers she can, in fact, see, only to realize that she has wasted the allotted time.

It was a terrific episode; seeing it again recently, after having watched more than a dozen episodes of *Amazing Stories* that proved to be far less suspenseful, was a painful reminder of what can happen when a young director gets caught up in studios and big budgets.

Spielberg understands that. *Amazing Stories* has given opportunities to several first-time directors who might otherwise have struggled to make the kind of independent films Susan Seidelman and Alan Rudolph direct. Yet he believes—though it almost never happens this way—that his young protégés will eventually go back to make the movies they believe in.

"I think there is a greater risk in that person never being given a break," Spielberg says, "than in his being given a break and suddenly and quite instantly being thrown into the clutches of the commercialization machine. I think that the filmmakers with sense will take their break and enjoy it and make a meal out of it for themselves. And then, for their second picture, they'll say, 'My God, not only do I have my foot in the door, but I'm standing at the threshold of my future. Now, I'd better be careful with the second picture I make, and perhaps, if my sensibilities are less like Spielberg and more like Scorsese, maybe I should make much more of an esoteric and deeply personal picture.'

"What I'm saying is, it depends on the personality and sensibility of the filmmakers whom I've given a break to. Sometimes the die is cast and they make a kind of Spielberg movie."

PERHAPS THE BEST WAY TO DEFINE a Steven Spielberg movie would be to examine the case of *Fandango*, the only movie he has made that isn't one.

This is the Steven Spielberg movie no one seems to want to talk about. It was developed by Spielberg, paid for by Spielberg, and produced by Spielberg, under the guise of Amblin Entertainment—but it is totally unlike any Spielberg movie you have ever seen, and Spielberg didn't put his name on it. If you weren't paying attention last January, you missed its three-week stay at the Gemini Twin theater.

"It wasn't really released" was just about all Spielberg would say about the film, presumably meaning that it wasn't given the kind of release normally accorded a Spielberg movie.

Kevin Reynolds did not want to talk about *Fandango*, either. Through his William Morris agent, the 34-year-old screenwriter-director declined requests

for an interview. "He's tired of talking about Steven Spielberg, and he's busy" was the reason given by his agent's office.

Fandango, starring Kevin Costner and Judd Nelson, tells the story of five college graduates in 1971 who are taking one last trip together before they face the real world. They drive cross-country, take a parachute lesson, stage a wedding, drink a bottle of stale Dom Pérignon, and wax poetic about their disillusionment. It's a dark, rhapsodic look at disaffected young people—hardly the stuff Spielberg's movies are made of.

Steven Spielberg's support on a movie means a tremendous amount. Whether it's *The Color Purple* or *E.T.* or even *Young Sherlock Holmes*, the moviegoing public has come to expect something when a Spielberg movie comes along. So when Kevin Reynolds took the components of a Spielberg movie—kids, adventure, cars, and dreams—and made something radically different, it didn't really matter if he'd made a good movie or not. Reynolds was supposed to make a Spielberg movie, and he didn't.

WHEN STEVEN SPIELBERG was asked by *Good Morning America's* David Hartman to describe Alice Walker's *The Color Purple*, a novel about a black woman struggling against the forces of society in the early part of the twentieth century, he gave this description: "It's a story that essentially centers around twelve characters and a mailbox." He was referring to the fact that the novel's narrative unfolds through a series of letters between two sisters.

Although there's no argument in Hollywood about Spielberg's immense gifts as a movie director—or even about the many virtues of his film *The Color Purple*—his decision to make the movie revealed a level of insecurity not commonly associated with directors of his magnitude. He cites the movie's existence as proof that he is not merely a director of grand entertainments; he wants the movie industry to know that this dropout from Cal State Long Beach can make a movie as deep and intelligent as those of Coppola and Scorsese.

But there are dramatic differences between Walker's novel and Spielberg's movie—differences revealing that even when Spielberg goes as far afield as he did with *The Color Purple*, he cannot help altering the story to suit his style.

Walker tells her story through a series of letters from the main character, Celie—some of them addressed to her sister, Nettie, others to God. She reveals Celie to be a girl in torment, liberated finally by the love she feels for her husband's girlfriend, Shug Avery, in a lesbian relationship. The book strikes a dark,

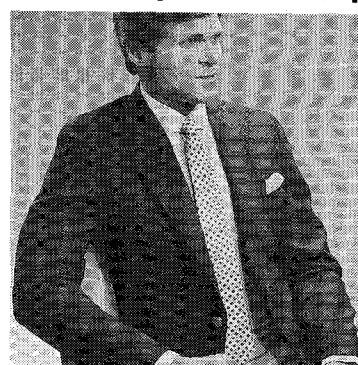
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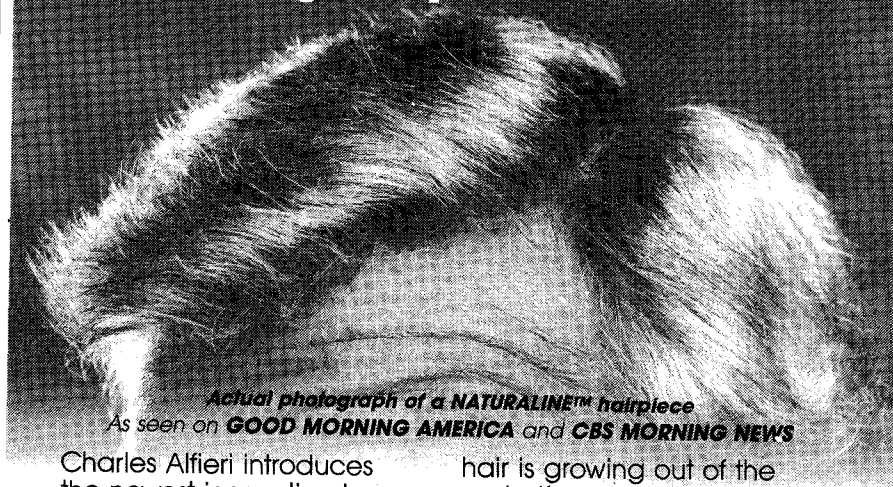
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almost haunting tone as it tells of Celie's passions, her love, her desire. It describes Celie's pain when Shug is in love with someone else, a nineteen-year-old boy: "My heart hurt so much I can't believe it," she writes to her sister. "How can it keep beating, feeling like this? But I'm a woman. I love you, I say. Whatever happen, whatever you do, I love you."

Spielberg's movie prefers to emphasize the happier times.

The sugarcoating is everywhere. It begins in the first moments, with two young girls running through fields of flowers. It ends with the rather unlikely final image of two elderly women playing patty-cake in the midst of those same flowers. Walker makes no mention of patty-cake in her novel. And thanks to the score by producer Quincy Jones, almost every moment of the movie is accompanied by the sound of lush orchestration, reminding us how profound and emotional everything is—and how different this movie is from the simple, straightforward book on which it's based.

The Color Purple is vintage Spielberg, suggesting the conflict between the little people and the big, evil forces of society that has dominated all his movies. The character that Celie, as played by Whoopi Goldberg, most resembles is E.T. Both are outsiders in a strange, cruel world, struggling for freedom.

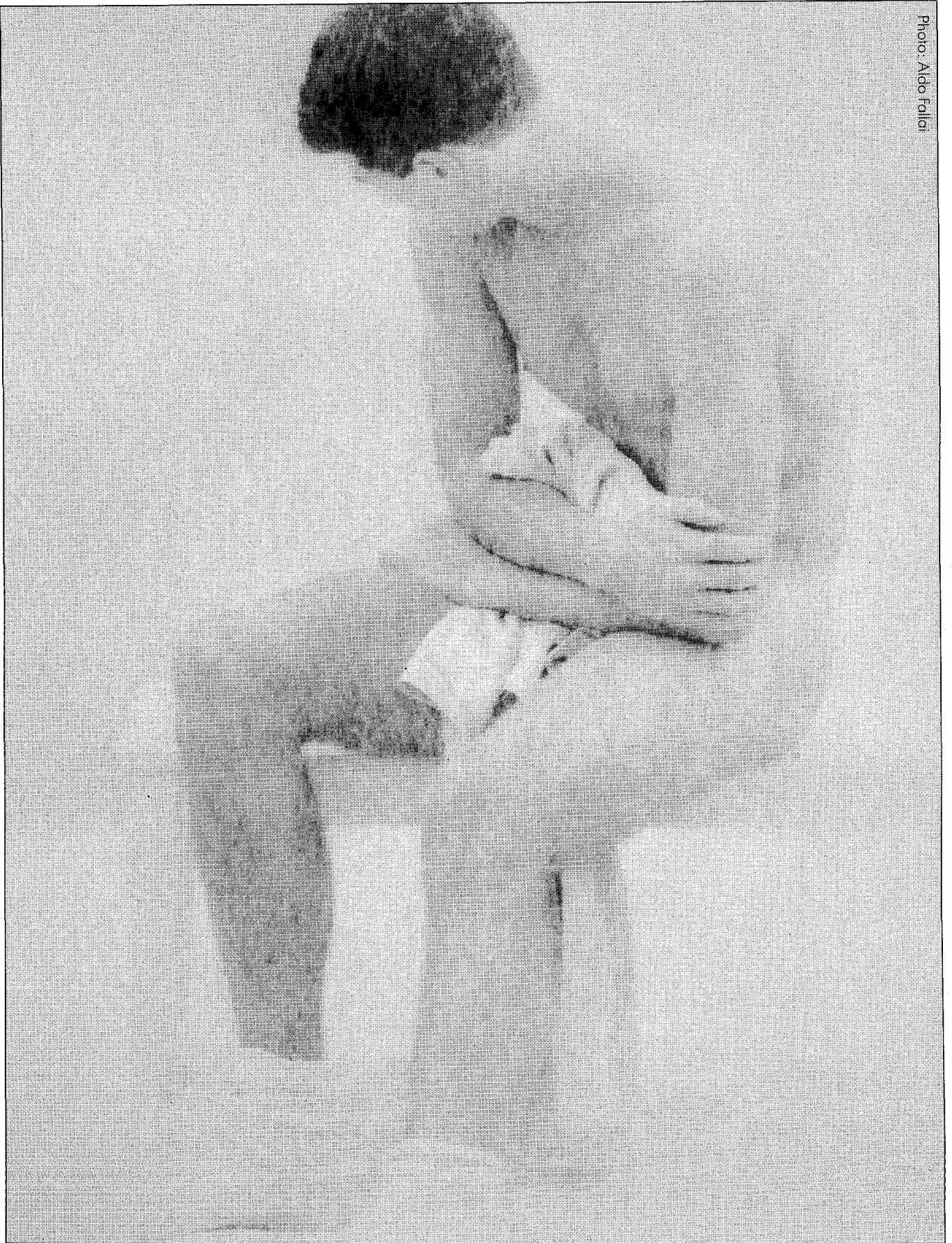
And, as with all his movies, Spielberg managed to bring *The Color Purple* to a rousing, uplifting conclusion in the simplest way possible. Says *Wall Street Journal* film critic Julie Salamon, "He turned a wrenching, painful book into a feel-good movie."

PHIL JOANOU DOESN'T UNDERSTAND all the complaining. He is the Spielberg protégé blessed with the talents most similar to Spielberg's own—an ability to tell a simple, upbeat story with grace and intelligence. His outlook has that same rosy quality.

"Steven Spielberg is a great director," Joanou says. "I think he's been attacked unfairly. . . . The fact is that now millions of people will see *The Color Purple* who probably would never have read the book. And no other director in the business could have gotten *The Color Purple* made into a movie."

Joanou thinks like a director. He knows that every director brings his own personal vision to his movies, and that his mentor, Steven Spielberg, is certainly no exception, just more fortunate than most. Spielberg's vision is that of a member of the audience—specifically, the moviegoer who pays \$6 to be entertained not taught. *The Color Purple* is for them and they're going to see it in droves; as of March 5, it had earned \$64.4 million. It's another Steven Spielberg hit.

Photo: Aldo Fallai

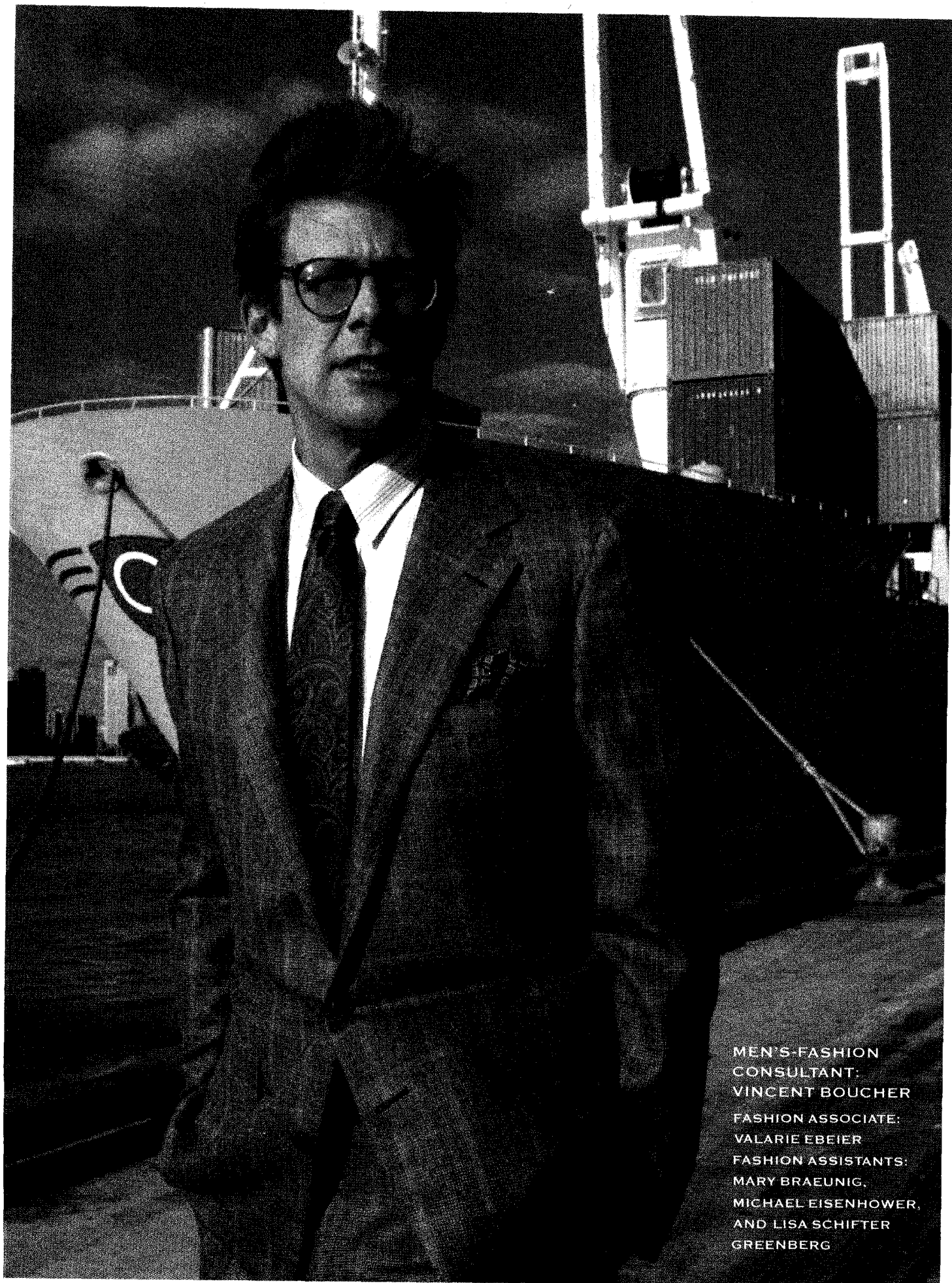


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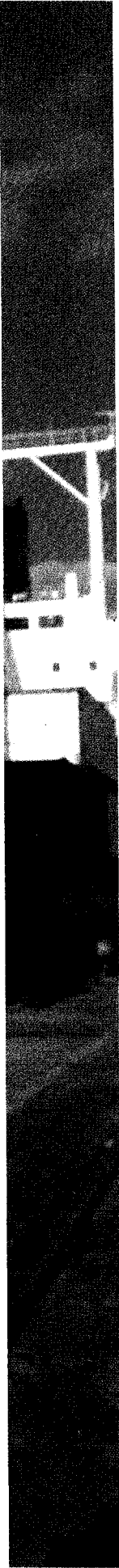
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THEIR OCCUPATIONS RANGE FROM BANKER TO SHIP BROKER, WRITER TO RESTAURATEUR. AND WHEN THEY DRESS FOR THE JOB, THEY CHOOSE CLOTHES THAT WORK FOR THEM, MAKE AN IMPACT, AND, OF COURSE, REFLECT THEIR PERSONAL STYLE. THIS SPRING, THEIR OPTIONS ARE ESPECIALLY INTERESTING, VARIED—AND SUBTLE. WHETHER IT BE A

LINEN SUIT OR JEANS AND A JACKET, THERE IS NOTHING CONTRIVED IN THE LOOK, NOTHING GIMMICKY IN THE DESIGN. HERE ARE ELEVEN NEW YORKERS WHO WEAR THEIR CLOTHES WITH NATURAL EASE AND ASSURANCE. THEY KNOW THEY LOOK GOOD.

BY

WENDY GOODMAN

PHOTOGRAPHED BY

WILLIAM GARRETT

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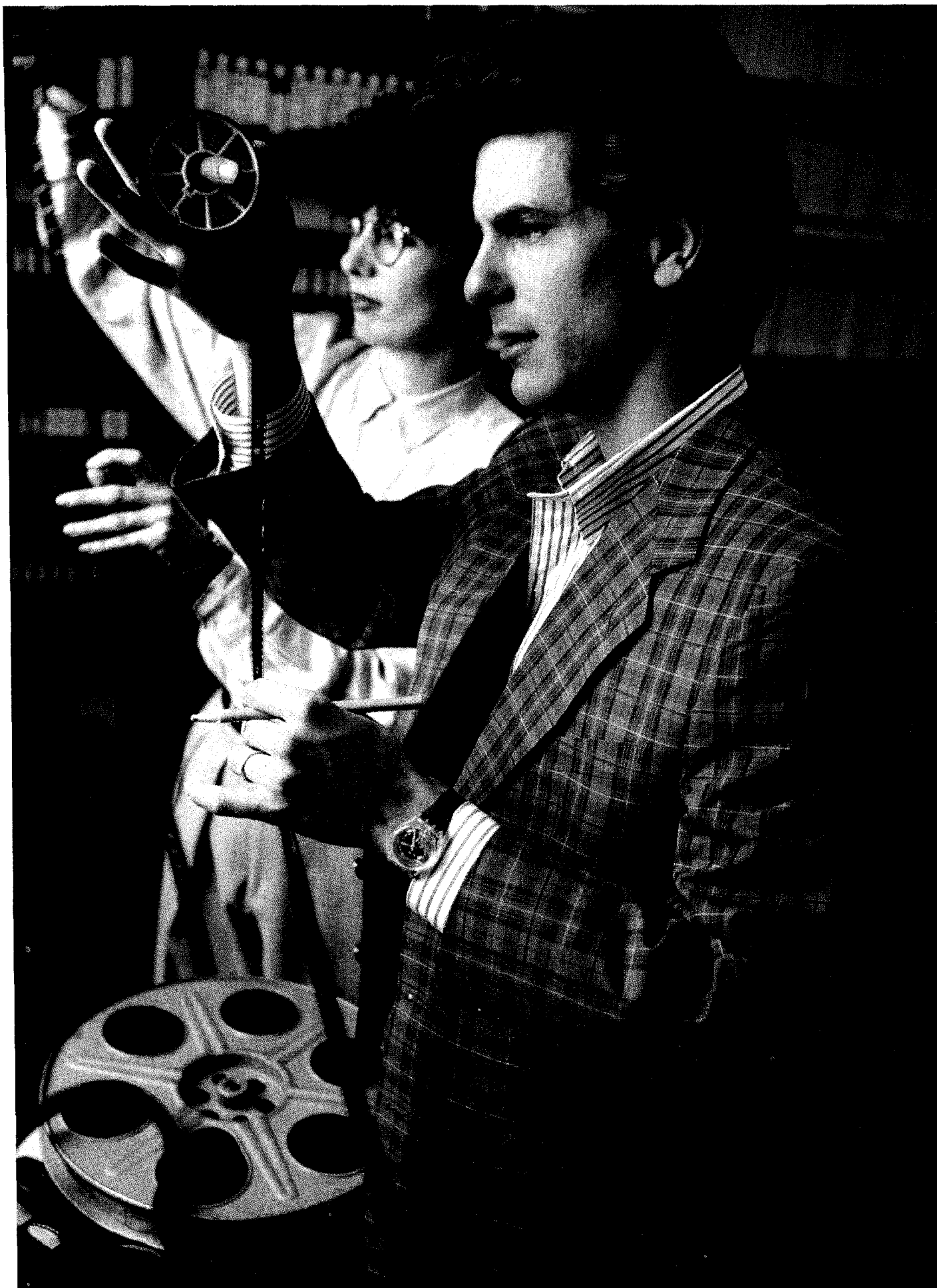
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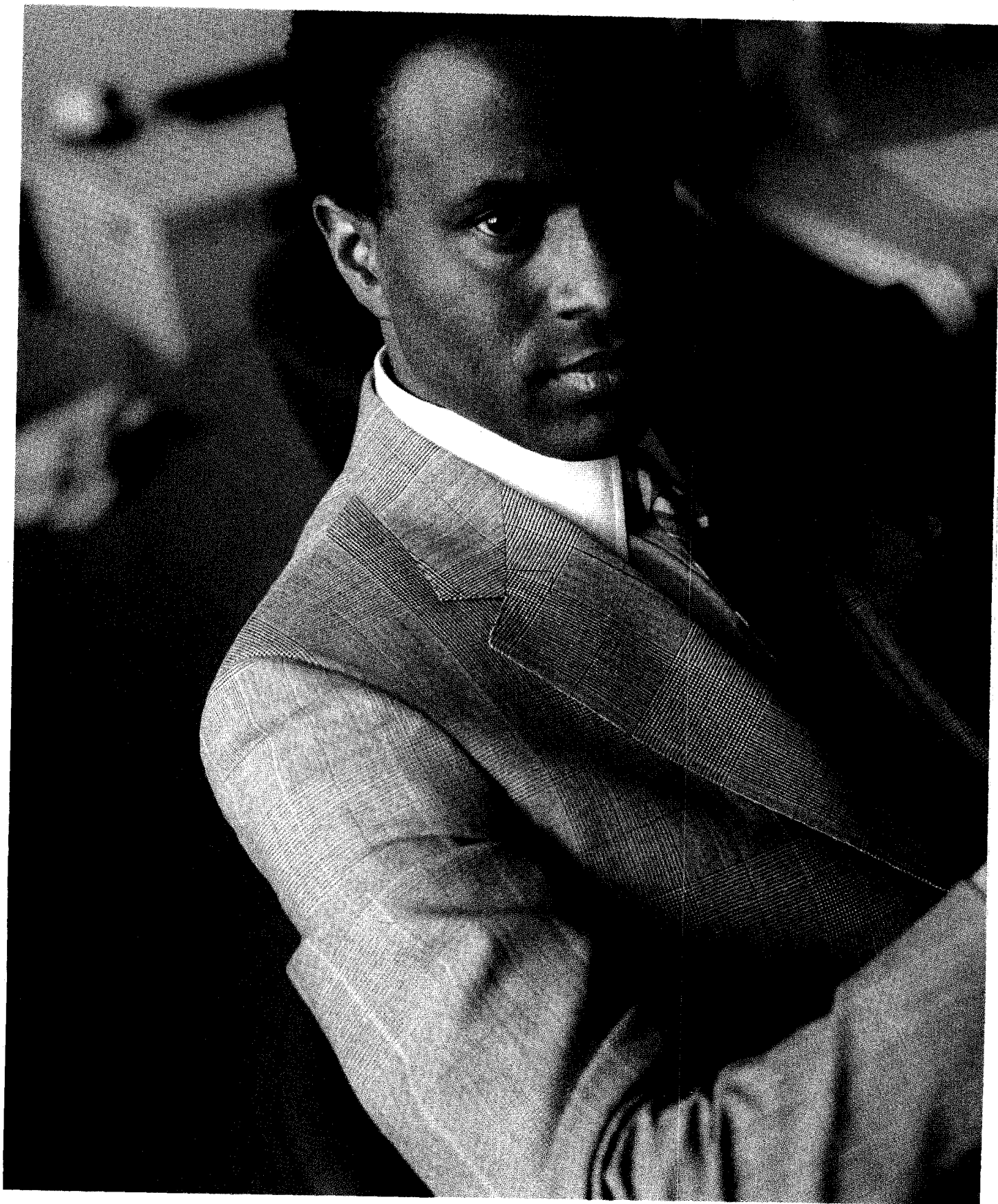


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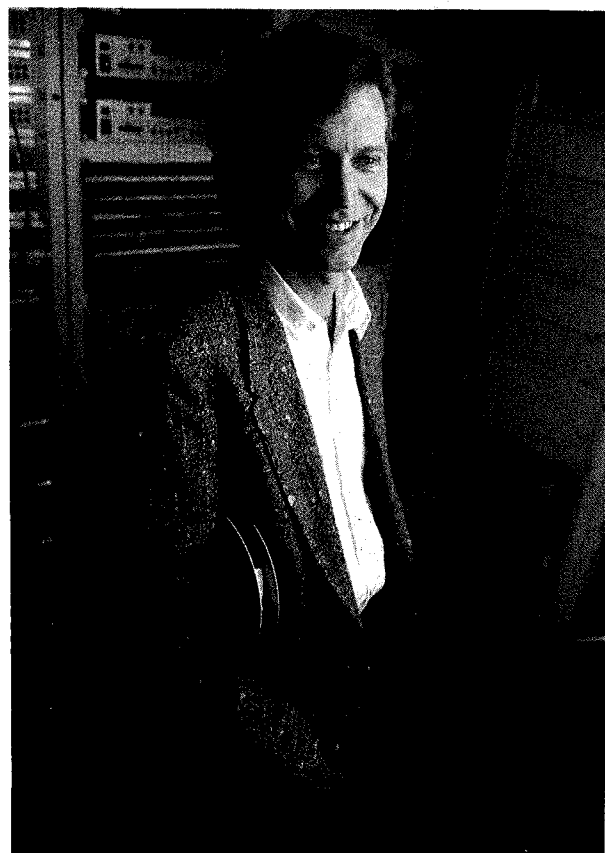
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TODD RUFF

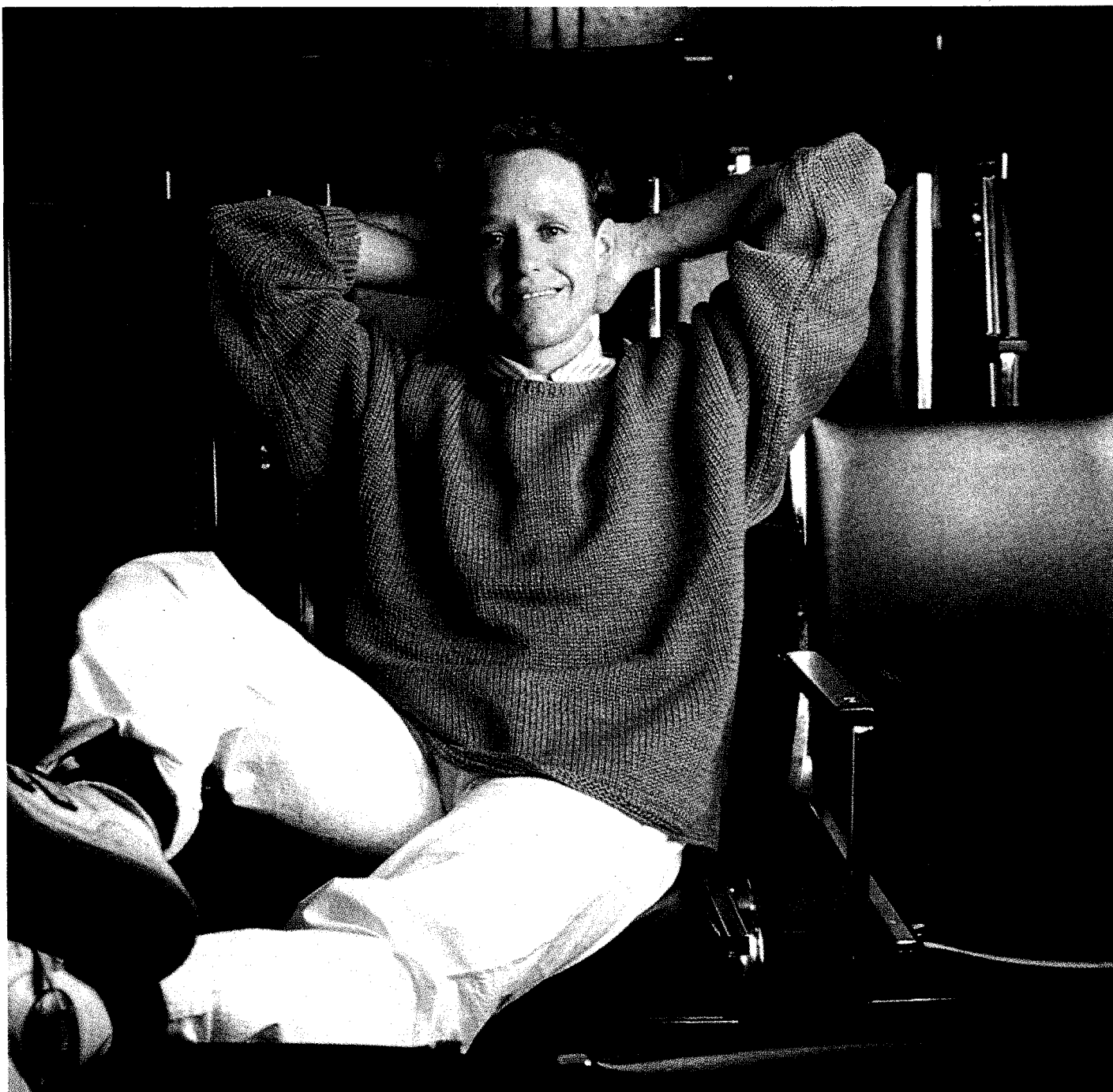
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ACTOR

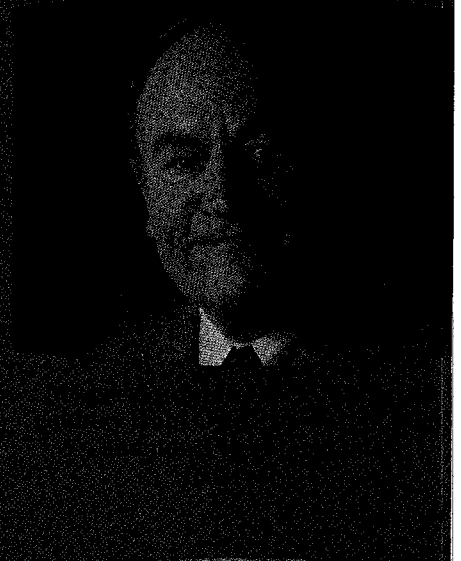
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John J. Morgan



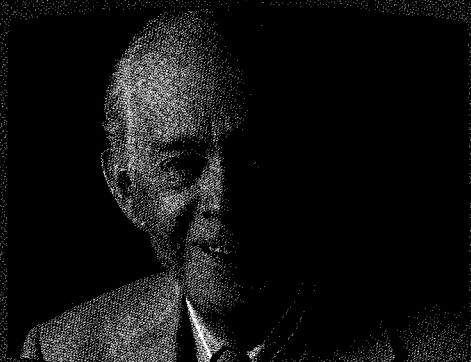
My father came from Greece. Now I'm going home to Greece.
John J. Morgan



My father came from Greece. Now I'm going home to Greece.
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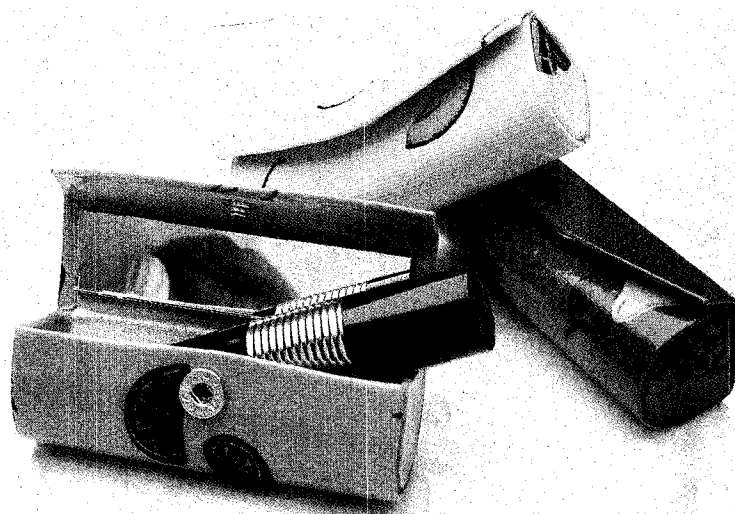
By Corky Pollan

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—Barbara Costikyan

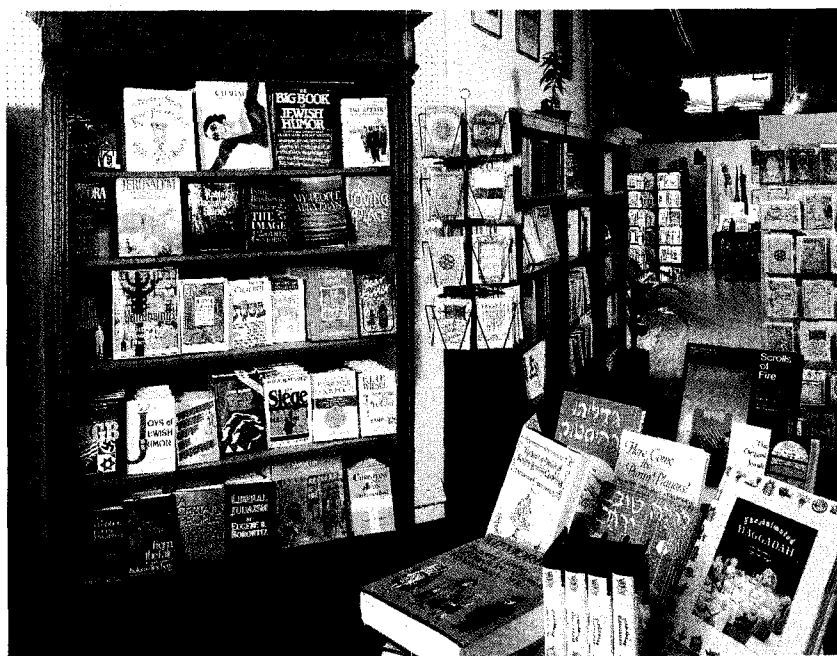
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A Case in the Crowd

No need to travel to Tobago—or Sugar Reef—for a touch of the tropics. To banish the blahs, just indulge in one of these Carmen Miranda twists on the classic lipstick case. In these fruity colors, plus blackberry, they're \$6.

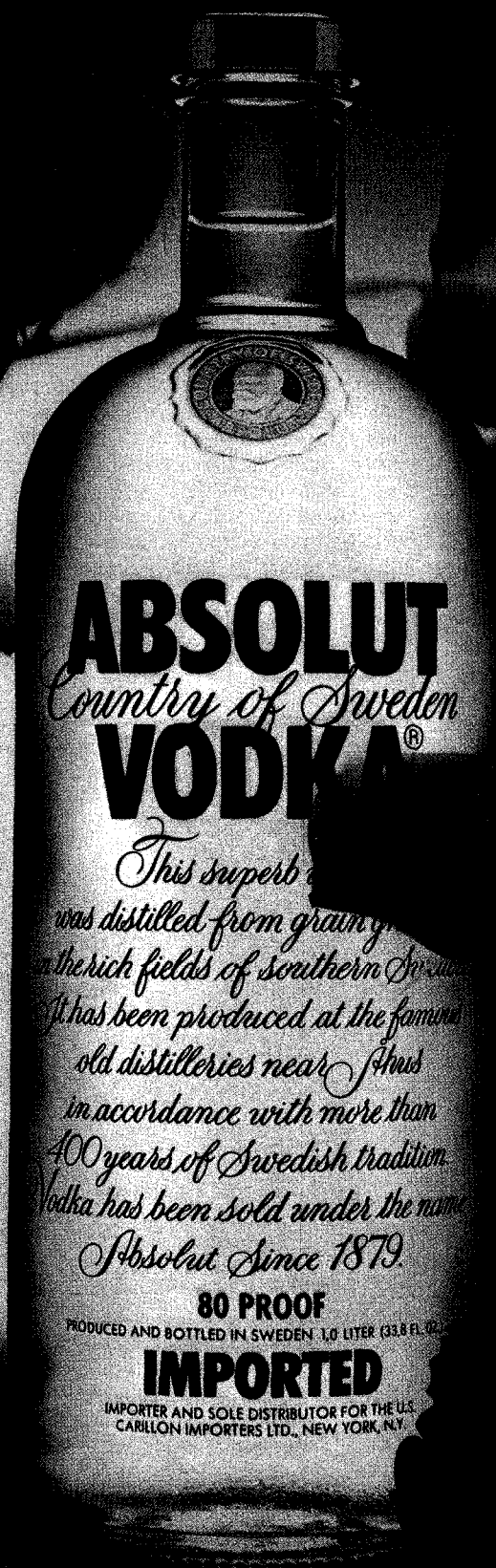
HENRI BENDEL/Gilded Cage/First floor



Wholly Moses

Creaky old floorboards, walls hung with ancient marriage contracts, and what looks like miles of books suggest that the Great Judaica is a relic from the turn of the century. Yet this bookstore (where *all* the books are on Jewish themes or by Jewish authors) is only ten weeks old. Serious scholars will discover hard-to-find first editions; would-be traditionalists, *The Jewish Manual* and *How to Run a Traditional Jewish Household*; history buffs, volumes on the Holocaust, the Diaspora, and early Hebrew history; travelers, guides to European cities pointing out the kosher restaurants, synagogues, and Jewish landmarks. Youngsters will find their favorites translated into Hebrew; music lovers, a complete library of records and tapes, from Israeli folk songs to cantorial and klezmer music; cooks, tons of titles, including *The Complete Passover Cookbook* and *Jewish Regional Cooking*. And there are treats for the quizzical too: Jewish trivia books, board games, and the *Guess Who's Jewish* series.

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Music/Peter G. Davis

CARMEN GOES CRAZY

“...Ewing has decided that Carmen is stark raving mad, and she creates a dramatic presence utterly without allure or credibility...”

THERE IS NOTHING WRONG WITH THE Metropolitan Opera's new production of *Carmen* that could not be repaired by a decent cast. John Bury's sets and costumes, although dark and gloomy, recreate an operatic Seville that Bizet would have recognized, and Peter Hall's generally straightforward direction is marred only by a lot of fussy details that, no doubt, will disappear in time. The original dialogue replaces the bogus recitatives, and James Levine has judiciously incorporated only relevant material from Fritz Oeser's suspect critical edition. Compared with the tricked-up versions of *Carmen* that New York has been treated to over the past few years, the conventional framework of the Met's production seems almost daringly fresh. The opening-night cast, however, was a horror, so I will be brief.

By now, I thought I had seen every possible approach to the title role, but Maria Ewing has found a new one. As far as I can gather, Ewing has decided (very likely coached by director Hall, her husband) that Carmen's often charming but unpredictable behavior arises from the fact that she is stark raving mad. No other explanation seems possible as this frumpy Carmen lurches spastically from one scene to the next, creating a dramatic presence that is utterly without allure, consistency, or credibility. A typical ludicrous sequence in Ewing's deranged interpretation is the “Gypsy Song,” which begins with Carmen crouching in a fetal position and staring catatonically at the audience. Gradually she staggers to her feet, begins to twitch, flaps her arms, and proceeds to throw herself into a grotesque stamping dance calculated to give anyone the giggles. Nor is this Carmen sung with distinction. Virtually every phrase is exaggerated and distorted by coarse, ugly vocal production. I have certainly seen duller Carmens in my time, but never one who looked so silly or sounded so unmusical.

Luis Lima, substituting for Plácido Domingo, had a throat infection on opening night, so he is excused. Actually, in the context of this production, I rather like Lima's sappy little Don José—one definitely feels for him, considering the peculiar creature he is up against. Neither Catherine Malfitano (Micaela) nor Michael Devlin (Escamillo) has much to

contribute—each makes a very wan and colorless impression. As he so often does when things are going badly onstage, Levine encourages the orchestra to bang away and drown the singers. Even at that, there are some lovely moments when the curtain is down—the exquisitely played entr'acte to Act III, for example, possibly a good omen for the future of the Met's new *Carmen*. Next season's cast—Agnes Baltsa, Gabriela Beňačková, José Carreras, and Samuel Ramey—already looks like a vast improvement.

and argumentative theoretician. Boulez the educator, who once tried mightily to bring the New York Philharmonic audiences into the present. Boulez today, a mellow 60-year-old and the paternal *éminence grise* of his well-funded research center in Paris, IRCAM (Institut de Recherche et Coordination Acoustique/Musique). And, of course, Boulez the eternal enigma, the private man nobody seems to know.

After so much advance fanfare, what Boulez actually wrought during his stay



THE SIREN OF SEVILLE: Maria Ewing in the Metropolitan Opera's new *Carmen*.

AS THESE WORDS APPEAR, Pierre Boulez will be winding up his first visit to the United States since stepping down as music director of the New York Philharmonic, in 1977, and by now, even those who care must be weary of reading about him. Months before the composer/conductor and his Ensemble InterContemporain set foot in town, the Philharmonic, which presented the two-week festival, launched a breathless “Boulez Is Back!” campaign, triggering an avalanche of articles, retrospectives, reviews, and interviews that covered all the bases: Boulez the fiery young avant-garde rebel of the 1950s. Boulez the celebrated international conductor. Boulez the composer of seminal twentieth-century masterpieces. Boulez the musical philosopher

could hardly help but sound a bit anticlimactic, although I am writing at midpoint and perhaps major revelations are yet to come. Even at that, I was sadly disappointed by Boulez's latest piece, *Répons*, which opened the festivities at the Columbia University Gymnasium and generated such critical ecstasy during the Ensemble InterContemporain's coast-to-coast tour. My colleagues who heard *Répons* on the road and wrote so enthusiastically about the score tell me I should have heard it in Los Angeles, Chicago, San Francisco, or Boston, in spaces less cold and inhospitable than the Columbia gym. I wonder.

Like so many of the composer's works, this latest effort has evolved fitfully since it was begun in 1980, each new version a

it longer than the previous one. At the moment, *Répons* lasts about 50 minutes. The performing forces consist of a chamber orchestra with six soloists who are positioned in the audience. These soloists are "wired," and their playing is fed via microphones into a computer, which then amplifies, transforms, and diffuses the sound around the hall. The piece's germinating gesture is a jagged arpeggio that runs up and down the pitch spectrum—a sound that, Boulez suggests, may be likened to a lightning flash. Perhaps I am reading things into this cosmic lightning flash," but I suspect that the composer hoped to invent a sonic image that not only would lodge itself permanently in our unconscious but also might be potent enough to alter the future course of music, rather like the famous evolutionary chord that opens Wagner's *Tristan und Isolde*. After all, as the program notes grandly informed us, *Répons* is Boulez's response to the task he had implicitly set himself as soon as he accepted the directorship of the future RCAM: sooner or later he would have to compose an electronic masterpiece."

Ah, the heavy responsibility of genius. To my ears, *Répons* sounds like a sad decline from the colorful fantasy and creative energy of Boulez's earlier works, written before he became a contemporary institution. Reduced to its essentials, the score seems little more than an over-long bubble bath of tremolos, passing notes, appoggiaturas, slides, mordents, cadential flourishes, and other *agréments de musique* that elaborately embellish nothing at all—fake tinsel cleverly draped over real tinsel. At a later concert, the Philharmonic, conducted by Zubin Mehta, played the composer's *Rituel*, completed in 1975—another intricately structured musical organism, and one just as empty and tedious. After listening to these works, I got the distinct impression that Boulez no longer feels any burning necessity to express himself by writing music, but composes only because people expect him to.

The Ensemble InterContemporain's first concert in Fisher Hall had more to offer—posterity may dispute the worth of Boulez the composer, but as a practical conductor and efficient organization man he has few equals. Besides, the 30 members of his group are superb instrumentalists whose virtuosity is fascinating to hear, no matter what they happen to be playing. The pieces by Franco Donatoni (*Tema*), York Hoeller (*Résonance*), and György Ligeti (Chamber Concerto) may have been of variable musical interest, but the performances were fabulous. And Elliott Carter's latest score, *Penthode*, deserves more attention than I can give it here. Music of such surprising lyrical grace and poetic dimension surely opens a new phase in this composer's amazingly creative Indian summer. ■

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POINTS EAST

"...These dancers from China are serene, confident in their powers, with a modest radiance; but their choreography is often banal..."



FIRST-TIME VISITORS: Members of the Central Ballet of China in *The New Year's Sacrifice*.

ONE WANTS TO LIKE THE **Central Ballet of China**—whose first American tour included a stop at the Brooklyn Academy of Music—because it has done so much in such a short time, and against impossible odds. Founded as recently as 1959, an outgrowth of the experimental wing of the Beijing Dance Academy, the troupe came to grief in the Cultural Revolution that began in 1966. Dancing and choreography based on Soviet and British models were condemned in the attempt to purge native art of Western influence, and the repertoire was limited to revolutionary ballets such as *The Red Detachment of Women*, the equivalent of a garish propaganda poster. Meanwhile, key personnel, including the troupe's prima ballerina, were "reeducated" as farm laborers. The company did not dance *Swan Lake* again until 1979, and today is still working under conditions austere enough to discourage all but the most dedicated.

One wants to like the company even more because of the engaging manner of its dancers. From corps de ballet to stars, they have the modest radiance that the Royal Danish Ballet taught us to love. They don't fawn on the audience or seduce it; there's no hard sell of any kind in

their behavior. Serene, and confident in their powers, they present what they do in a simple, friendly way, inviting you to like it if you choose to.

If only they were better. To begin with, their homegrown choreography, which attempts to mate Soviet-style classical ballet with Chinese folk dance and acrobatics, is generally execrable. Even if the choreographers were more gifted, this would be an unlikely alliance. Classical academic ballet is a self-sufficient language with its own idiosyncratic traits and laws. Over a couple of centuries, it has absorbed and incorporated foreign influences to its greater glory, but to force on it strange bedfellows is just asking for trouble. In *The Maid of the Sea*, which could be the company's signature work, acrobatics and bravura feats from classical ballet are indiscriminately combined in a single male variation, while outtakes from Chinese folk dance and some pallid shreds of ballet are stitched together to make a celebratory dance for the ensemble. It's as if the committee (of three, with a Soviet-school adviser) assigned to come up with the choreography could perceive no significant difference among the genres.

Such motley works may have little

dance value, but they are not without charm. The legends they depict are either universal or emotionally recognizable in other ways. It is touching to see, in *The Maid of the Sea*, how the benign forces of nature come to rescue the hero and heroine. And it was sheer inspiration to cast as the *deus ex machina* of this ballet an anthropomorphized ginseng plant, the root, credited with magical properties, whose shape suggests human forms. At moments, *The New Year's Sacrifice*—with its tale of a young widow, sold against her will to a second husband, who moves from a suicide attempt to the beginnings of a new love—has some of the ritualistic dignity of Noh drama. Unhappily, more often than not the banal choreography is incapable of finding effective ways to portray the subtle and profound changes of feeling the story demands.

The dancing could be a lot better, too. You can see the Soviet influence in the boldness and breadth of the attack and the sometime suppleness of the arms and spine. Just as frequently, though, the arms stiffen into ramrods and the torso goes immobile. The legs are nearly always so taut, you feel they'll never unbend. This lack of pliancy is probably due to an effort to counteract the slight bow-leggedness of many of the dancers. The soggy footwork, however, looks like the result of sheer neglect of anything happening below the ankle. The worst flaw in the schooling of these dancers is an overeagerness to display the image that is the culmination of a phrase. They need to discover that it is the journey—with its adventures of shifting balance and momentum—not the arrival, that matters. And that one should try to breathe a little on the way.

Given these problems, it's not surprising that the company does an undistinguished job with the Western classics. Tang Min, a lovely young woman who manages to look both regal and kittenish, and Zhao Minhua, a chunky fellow who is surprisingly soft and light in the air, made a lionhearted attack on the virtuoso feats of the *Don Quixote* pas de deux. Yet, apart from Tang's dazzling fouettés, the results weren't that brilliant. The company's approach to *Swan Lake*, Act II, is just the opposite of their tricks-and-flounces rendition of *Don Q*. They take it

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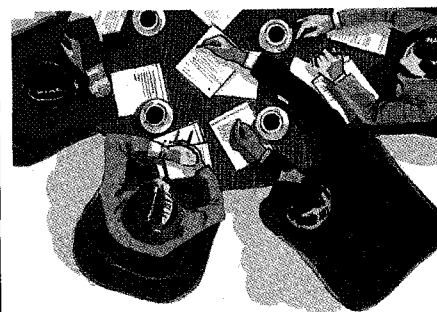
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as a tone poem and dance it mournfully, with unvarying dynamics, in a hideous green light. As Odette, Tang Min seemed to be aiming for a kind of impersonal lyricism. She kept all her movements small, self-controlled, and inexpressive. This muted effect might serve very well for the ballet's elegiac fourth act, but a second-act Odette without a sense of urgency is not very compelling. Her sister swans, given the faults already noted, simply looked stodgy.

NO MATTER HOW TEDIOUS A CONCERT AT the Cunningham studio in Westbeth is, there's always the compensation of the night skyline seen through the windows that pierce one long wall. I can't say that I made sure to sit opposite that thrilling downtown panorama for the in-the-round presentation of **Diane Frank and Deborah Riley's *Bright Orchard***, because I had seen some fairly interesting work from them some years back. This time, though, it was one of those pieces where they show you what they're going to do in the first four and a half minutes, and then dully and relentlessly keep doing it for—well, let's say quite some time. It's never as long on your watch as it feels, watching.

The choreography is grounded in Cunningham technique, yet it has little of the strangeness and invention Cunningham himself achieves. Some dozen dancers move in an open field studded with tall, angled panels that they periodically shift to redefine their landscape. Large group passages frame duos, trios, and quintets intent on abstract physical relationships that are no doubt absorbing to the choreographers but are far less so to a viewer. The piece is not significantly helped by Linda Fisher's score: vaguely Middle Eastern sound intermittently overlaid by voices reporting on matters such as measure and geography, botanical classifications, and adolescent epiphany. You've been here before.

There *were* compensations besides the view. Most of the dancers, who are nicely trained, are either not yet fully professional or not especially gifted. Two of them stood out, though. First, Larissa McGoldrick, with a face like a rose, who is livelier and less constricted than the others; she makes you curious to see where her energy will take her. Then, Arthur Amijo, remarkable not so much for his technique—which is adequate, nothing more—as for his powerful presence. He has jet-black hair cut in a short brush, eyes like slits, and a craggy nose; the face is primitive, very real, full of unspoken meanings. His compact body moves with an inborn sense of its own weight and dignity. He recalls the New York City Ballet's Francisco Moncion, who, just by taking a few steps across the stage, could suggest all kinds of disturbing tales and feelings.



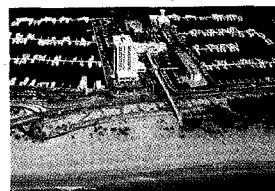
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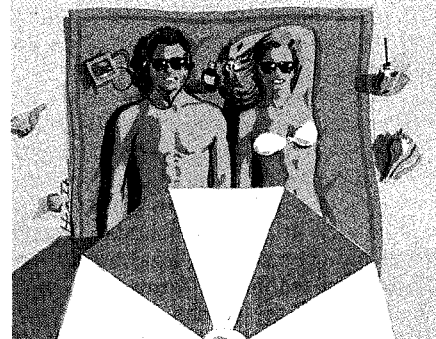
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Art/Kay Larson

NEW FACES OF '86

"...Bowman and Costan treat time and space with subtle intelligence. Neely's landscapes are elegiac and heroic..."

EVERY SO OFTEN, YOU NEED TO GO OUT on the street to sample the collective wisdom of the moment. March, fortunately, is a prime time for gauging the progress of the generations: This month the galleries contain an unusually generous run of new work by artists having their first important solo exposure (more or less) in the big city.

Good art is always rejuvenating, but good work by artists you haven't seen before allows you to indulge in a certain (perhaps naïve, but invariably enjoyable) optimism about the future. While the mood lasts, you fancy you can find out a thing or two about the issues of the next few years. Given the size of the New York art world, any sojourn is always a random sampling. But the seven artists here cover a lot of ground—and in the main, they do it cheerfully.

After two decades of aggressive Rationalism (the mood from, say, 1958 to 1978), you would expect to see a new interest in Surrealism, a plunge into fantasy and hallucination. And so you do, but with a difference. Classic Surrealism was populated with strange creatures living in a flat, stage-set space and a sequential flow of time. (Recall Salvador Dalí's melted watch, a metaphor for ordinary time bent out of shape but not shattered.) Modernists argued, with some justification, that Surrealism was reactionary: It sported its twentieth-century weirdness within the physical and temporal framework of Renaissance knowledge. Cubism, they insisted, had a more urgently up-to-date vision of the nature of things.

There is some nostalgia afloat on the Lower East Side for the simplistic Alice-in-Nightmareland fantasies of picture-book Surrealism. Nostalgia, for instance, is the topic of Joe Stabilito's "Fallen Angels" series, at Zeus-Trabia. Stabilito, 29, reconstitutes the small, bizarre events of Surrealism within the format of a Russian icon. In the golden atmosphere of one picture float flaming globes, balletic

fish, free-ranging eyeballs, and a boat be-decked with Dalí's watch, topped by the Holy Trinity. These hybrids are a bit arch; Stabilito has done little to the forms but combine them. Yet his longing for the old order—no matter how disorderly—is characteristic of a kind of contemporary yearning for sweetly simple-minded cartoons of times past. You sense a great hunger here for ornament and illustration, to be sated only by looking backward.

Time and space are treated with subtle

immersed in a moment of dislocation and loss. Memory becomes a magic act performed on events—preserving the dead, like Brady's soldiers, in an eternity of reminiscence. Bowman, showing at Holly Solomon, has made a forceful entrance.

Space, not time, is Chris Costan's landscape. Her surrealism (with a small s) is born in the Canal Street discount bins. Two windows full of sculpture at the Avenue B Gallery are concocted out of plates, cups, baskets, and domestic clutter,



LOST BATTALION: Mathew Brady's figures are severed from their time in John Bowman's *Reenactment*.

intelligence in bright new work by **John Bowman** and **Chris Costan**. Bowman, 32, was trained in Old Master painting techniques by an itinerant high-school art teacher, then studied under conceptualist-modernists at Rutgers. Out of that odd mix of insights has come a strange, wistful, but powerful realism—a conceptualist's studied indulgence in the antique. Bowman finds images with history in them and severs them from their time: In *Reenactment*, the Civil War figures that stand about on a smoke-strewn field are studies from Mathew Brady photographs. Bowman, however, has planted them in a barren golden field laid down, as all his pictures are, on a Rubens-like crimson underpainting.

When Rubens used the technique, it served to sever his figures from the ground and plant them in midair. Bowman uses it to disconnect his scenes from the normal quotidian order. Present time and past time mix in a single picture. Brady's soldiers reappear in smoke like wraiths from a dismal *Brigadoon*. You are

ter, coated with black or gray industrial fixatives, and "frosted" with plastic gunk. From the corner of your eye, they look like the Mad Hatter's tea party the morning after.

The touch of science fiction is characteristic of many artists of similar disposition, but Costan also has—to her considerable credit—paintings and prints that build on the images suggested by the sculpture. The paintings frame a soupy void lit with explosive abstract streaks and flying objects of all descriptions: a soaring skillet, gabbling heads, a rocket-ship birthday cake, and towers of tottering plates.

More than most of her peers who tempt mayhem on canvas, Costan is a tough and conceptual painter. Not all these pictures succeed, but those that do are satisfyingly smart. Space in her formulation is a well of probabilities; out of it pop nonsensical images, free-form and strange. The field of the canvas becomes a kind of primordial sea that spawns the dramatic equivalent of carbon molecules

aised to a higher state of being by the lash of mental lightning.

Not surprisingly, Costan admires Nan- y Graves, whose sculptures are assem- bled as though by the "logic" of DNA. Perhaps in homage, a plate on springs—a buck Rogers spacecraft, with "rockets" made of old bottles—is titled *Your Molecular Structure*.

For American painters of Costan's generation, Abstract Expressionism is recent history. For the Viennese artist **Hubert Scheibl**, born in 1952 and raised amid European conceptualism, it's a field primed for passionate revival. Scheibl has made a small splash—a vavelet—in recent international exhibi- tions. His canvases at Jack Tilton Gallery warm with fields of color set off by black or white. The way he puts down paint is often young and raw and faintly naïve. There are times when you want him to consider how it looks, not just how it feels. But he is grasping (perhaps too hard) for something grander. There are doorways and pillars embedded in these cyclonic storms; architecture is a hostel for symbolism. A fragment of por- tico in one work is identified (in the cata- logue) as a restaurant where Freud out- lined a theory of dreams. Clued in, you think about polar meanings—phallic towers and deep open doorways. And you recall the Vienna Secession, steeped in sex and ecstasy.

There is a discreetly passionate inti- macy in **Joan Nelson's** small, square, ab- stract landscapes, but their subtlety was lost in the Guggenheim's awkward exhibi- tion "New Horizons in American Art." In those works, she emptied the canvas of all anchoring points except a series of low walls and architectural corners, sketched in as the faintest of lines across a waxy, luminous, all-enveloping space. There was more of the sublime in those limited horizons than in all Scheibl's Turneresque storm clouds. The new work, at P.P.O.W., goes further in the pursuit of a kind of polar or arctic nothingness, embedded in countless polished layers of oil and wax and as deeply va- porous as the blue light in Leonardo's *Annunciation*, at the Uffizi.

Landscape is both the most genuine and (frequently) the most modest of American obsessions. From the view- point of the American experience, Surre- alism occupies the dark side of the noon—a contrariant's position, a denial of the immigrant's optimism. **Philip Geiger** and **Anne Neely**, though markedly different artists, are classic American positivists. Geiger is a rigorous realist who recently attended that hothouse of abstraction, Yale University. I am not easily inspired by aesthetic literalism—these horizon lines rake the top third of the canvas like a yardstick—but Geiger has a genuine gift for the small task well done. A fierce summer light irradiates

scrubby Virginia condo backyards with such a ferocious intensity that you feel it as heat. These pictures at Tatischeff are luminist miniatures, lying somewhere between Fairfield Porter and Rackstraw Downes.

With Neely's heroic new landscapes at Victoria Munroe, we can add her to the list of elegiac outdoorswomen in the mode of Georgia O'Keeffe. Like O'Keeffe, Neely has discovered that the horizon line can be raised to the top of the pic- ture, making it a goal to which the entire scene aspires. Dusky green Italian olive groves, a sunlit road in Siena, the red cliffs of the American Southwest, cool green-gray peaks in the Adirondacks, all become characters in a search for uplift. Neely flecks and digs at her paint, mak- ing it rich and void-filling. This is a major renewal for a fine and adventuresome artist.

(Zeus-Trabia: 437 East 9th Street; through March 17. Solomon: 724 Fifth Avenue, near 56th Street; through March 29. Avenue B: 167 Avenue B; through March 30. Tilton: 24 West 57th Street; through March 29. P.P.O.W.: 216 East 10th Street; closed. Tatischeff: 50 West 57th Street; through March 29. Munroe: 415 West Broadway; through March 29.)

Pat Steir IS AN ARTIST WITH A LONG HIS- tory. Until recently, it seemed to weigh upon her, bringing her to structure her paintings around grids and references to a millennium of older art. The first sign of a breakthrough came with a superb free-form set of drawings in the Museum of Modern Art's "New Work on Paper 3" last summer. In black, white, and blue chalk and paint, Steir swept across can- vas, drawing at the limit of her arm's reach. Her model was a colossal wave, a citation from the famous painting by Courbet and the renowned woodcut by Hiroshige.

The sense of liberation was so heady and so genuine that I eagerly waited for Steir's follow-up, a series of paintings done in the same sweeping style. Now at Castelli Graphics, they are not a disap- pointment. Four large canvases, titled af- ter the seasons, become an arena for the wave, which breaks in a vast cascade of pigment—white with pastels in two paint- ings and fiery red with brown in the oth- ers—that is frankly and exuberantly lyrical. The titles insist that each painting is done after the manner of another artist (or set of artists).

This genealogical list is long and pointlessly distracting. Steir came of age during minimalism and has been con- cealing her thirst for beauty and expres- sion within the grids. The titles suggest she is still clinging to her conceptual models, but the paintings tell a different story. They point her way toward full ma- turity as an important artist. (4 East 77th Street; through March 22.)



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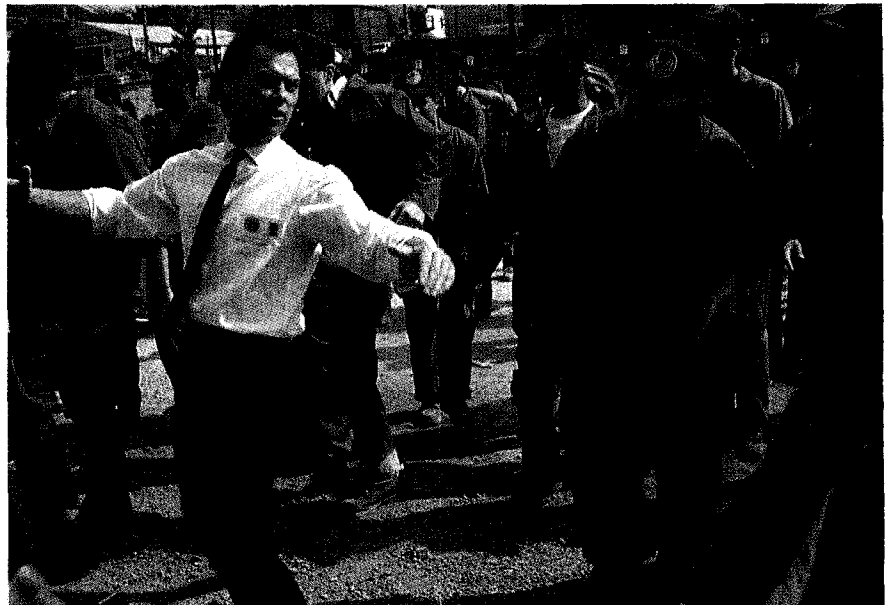
Movies/David Denby

IN ANOTHER COUNTRY

"...*Gung Ho* is entertaining but has too many easy gags; *Salvador* is crazy and exploitive, but also passionate and exciting..."

AT A SMALL-CITY AIRPORT IN PENNSYLVANIA, tiny American kids in white karate robes kick at each other while their parents drag paper dragons across the tarmac and roll out a red carpet. Japanese businessmen descend from their private plane and, baffled by the carpet, remove their shoes. Then the Americans, even more baffled, remove *their* shoes. In Ron Howard's new comedy, *Gung Ho*, a Japanese automotive giant takes over a defunct factory and puts the unemployed laborers back to work. Grateful for this reprieve, the Americans work for low wages and without a union contract, and the cars roll out. But the Japanese managers quickly grow dissatisfied: Accustomed to Japanese workers, who put the company first and their own interests and pleasures second, the executives are appalled by the Americans' desire to be treated as—gaspl—*individuals*; they're appalled by lax work habits and radios blaring rock and roll on the job. *Gung Ho* is a comedy of two cultures that have arrived at the same place but have almost nothing in common.

Written by the team of Lowell Ganz and Babaloo Mandel, who earlier did *Splash* for Ron Howard, *Gung Ho* is an amiably entertaining movie with lots of obvious situations and gags. I enjoyed a lot of it, but I think most of it comes too easily: The Americans try to pick up their sandwiches with chopsticks; the Japanese, with their passion for group bathing, take their ablutions in a filthy industrial river with only a little flap covering their bottoms. Michael Keaton stars, as the plant foreman, a man who tries to make everyone like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero*, made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satirical drama (this is mostly a gag comedy), and Keaton is more a comic than an actor. He turns everything into bouncy, repetitive shtick, and the picture is stolen from him by Gedde Watanabe, the young American-born actor of Japanese descent, who plays an executive losing his faith in the Japanese business ethos. Watanabe, who is slight, with a soulful face and big glasses, gives a comic performance of excep-



THE COMPANY WAY: Michael Keaton as the plant foreman in Ron Howard's film.

tional dignity, strength, and sweetness.

There's a good, juicy question buried in the movie's cross-cultural jokes and contrasts. When the Japanese threaten to close down the factory, the Americans work harder and harder. They prove that they can put out, too—in a colossal burst of energy they turn out almost 15,000 cars in a month. Okay, agreed, the American worker could take lessons in discipline from the Japanese, but still, the movie properly asks the question, Who in his right mind wants to labor as hard as Japanese factory workers and managers? Who wants to turn his back on family and fun for the sake of an automotive giant? Is it worth it, even if we do produce more cars and stereos?

WITH ANY LUCK, OLIVER STONE'S *Salvador* will become the cult movie of the year. A nastier, crazier, hipper version of *Under Fire*, *Salvador* has been shunned by the American studios (it was produced with British and Mexican backing) and haphazardly promoted. The movie, set in El Salvador in the awful years of 1980 and 1981, is in some ways a piece of exploitation; its politics can't be taken seriously. (People looking for a sober, enlightening work on Central America will probably be horrified.) Reviewing it in the *Times*, Walter Goodman put on his

familiar responsible-liberal hat; he effectively unscrambled the movie's leftward-slanting muddles but along the way neglected to emphasize what an impassioned, enraging, corrupt, but, all in all, exciting piece of filmmaking it is.

Oliver Stone, a much-decorated Vietnam vet, is perhaps best known as the author of the dreadful, high-blood-pressure screenplays for *Midnight Express*, *Scarface*, and *Year of the Dragon*. Before last week, I would have said that Stone had shown little talent for anything but pulp outrageousness and steamed-up melodrama. Yet he was obviously something unusual—a left-wing macho man with a lot of inchoate anger to work off. He creates anger, too—in the moviegoer. Stone wrote *Salvador* with Richard Boyle, a moderately successful on-again, off-again photojournalist, writer, and TV reporter. To put it mildly, Boyle has a flair for self-dramatization; the movie is based, very loosely I would guess, on his exploits. At the beginning of the picture Boyle (James Woods), down-and-out in San Francisco (it is 1980), climbs into his jalopy with his close friend Doctor Rock (James Belushi), an unemployed D.J. Ditched by their wives, the two men, or the whole relieved, head south for the border. On the way, as Boyle sells his reluctant buddy on the sybaritic glories of

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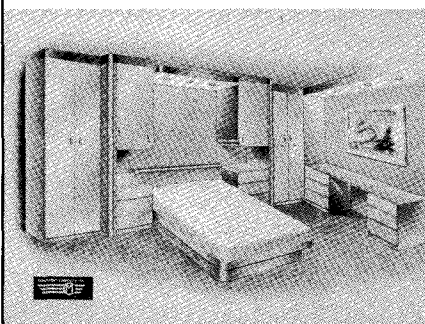
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El Salvador (cheap sex, drugs, booze), my heart sank, because we've all been on the road with these sub-Kerouac screwups before, and the bulling and boozing, the rancorous dirty talk about women he palled. Isn't there another myth? It was frivolous, I thought, to plug these losers into a political drama.

In San Salvador, Boyle, a desperate sponger and conniver, tries to establish himself by lying to everyone who might help him, including Maria (Elpidia Carrillo), the beautiful young woman he left behind on an earlier trip. He needs money, so he takes pictures of orphaned children and piled-up corpses—victims of the death squads—and he latches onto Cassidy (John Savage), a dedicated photojournalist oblivious to danger. An through all of this, Boyle and Doc are riffing through the day like stand-up comics, getting drunk, whoring, razzing the right-wing toughs they run into. With his long bony face and strangely dead eyes, James Woods can be hateful and a most spooky, but he's manically alive here as this rasping, insanely bitter egotist, a man always sinning and always guilty. Trying to get ahead of the new curve, Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption. This is Woods's fullest, most humane, most emotional performance: the pleasure and suffering come through his skin. Watching him, you feel he's taken you to the limits, and then beyond the limits; you may not like Boyle, but you know him as you do few contemporary movie characters.

Like a hundred other American movie heroes, Boyle is an instinctive anti-authoritarian and a defeated idealist: He tells off the hypocritical, lying CIA type at the American embassy, he defies the sinister head of the death squads, Major Max (i.e., Roberto D'Aubisson). Of course, he's too wrecked to write a story or send a picture home, so you get disgusted with him, but as Stone goes deeper and deeper into Boyle's antic mood, *Salvador* begins to make a kind of sense. Men like Boyle and Doc got high in the sixties—not just on drugs but on the jangled hilarity and paranoid atmosphere of the counterculture left in the San Francisco Bay area. They've never come down—never wanted to—and by the late seventies, they're complete outsiders in America. They love El Salvador because they feel at home there in the muck.

At first, the jokey, counterculture "Abbott and Costello Go to War" strategy is a little offensive, but the background of *Salvador* pulls you in. Shooting in some of the rougher sections of Mexico, Stone has created a frightening picture of a society in chaos. *Salvador* is an edgily exhilarating bad dream: In the broken-down cities and towns, whores and orphans lounge in doorways, teenag-

ids run loose, death-squad bullyboys
oom up in the dark outside some be-
ragged cantina. Mean-looking mothers
1 cowboy hats and Oakland Raiders T-
hirts, they will kill you if you can't bribe
them or fake them out. Americans are
sed to seeking help from the authorities,
ut these guys *are* the authorities.

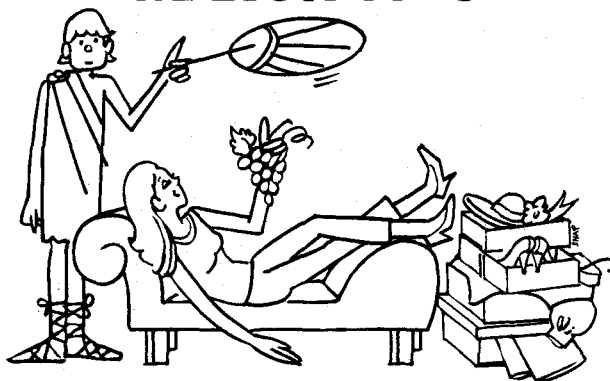
Using a hand-held camera, Stone and
cinematographer Robert Richardson
ave pulled off a couple of stunning
scenes. At one point, after Doc and Ma-
ria's kid brother have been arrested,
Boyle and the lovely Catholic layworker
Cathy Moore (Cynthia Gibb) storm into a
police station, holding in front of them,
like crosses before a vampire, a bottle of
cotch, some watches, a television set.
The cops are enraged but hooked. With a
mixture of contempt and fear, Boyle
works his bribe and gets Doc out, and the
camera hangs in there, right in the mid-
dle, moving this way and that, like some
razily alert person. This kind of hair-
trigger existential filmmaking—the at-
mosphere thick with loathing and vio-
lence—is not just good, it's great.

For a long while, the movie just passes
from one scene to another; the loose, im-
provisatory structure has a comfortable,
latterly feeling to it. But then the death
squads kill Maria's kid brother, and
Boyle gets converted to the guerrillas'
cause. The mood turns solemn. As La-
tino folk songs crowd the soundtrack,
taunt peasants with crossed gun belts
pose stiffly in the mountains. Stone is
funny and scary about the right, but he's
silly about the left. Facing the Vietcong,
you would think, would be enough to so-
ber anybody up, but Stone, despite his
war experience, may be one of those
Americans who are so disgusted by our
off way of life that they romanticize the
campesinos in the bush.

There's a wide streak of pop nihilism
in Oliver Stone's work that often seems
indistinguishable from stupidity. As Wal-
ter Goodman pointed out, Stone offers
no alternatives to the death squads on
one side and the guerrillas on the other
(no Duarte-type figure is present). Simi-
larly, nothing seems to exist between the
reckless heroism of John Savage's photo-
journalist and the wasted Richard Boyle,
who never files a story. In everything he
does, Stone pushes things to the limits.
He puts mounds of corpses on the
screen, and children with missing limbs,
and he provides so little information and
political context that the atrocities feel
like high-minded exploitation, a way of
howling off how bloody tough he is. Yet
he has talent, and has made a disturbing
movie. Americans, of whatever political
conviction, can't simply shrug off the
rough years in El Salvador as someone
else's bad scene. We're involved all the
way: It's our bad scene. And the crumb-
rum Richard Boyle, however infuriating,
is our representative, too.

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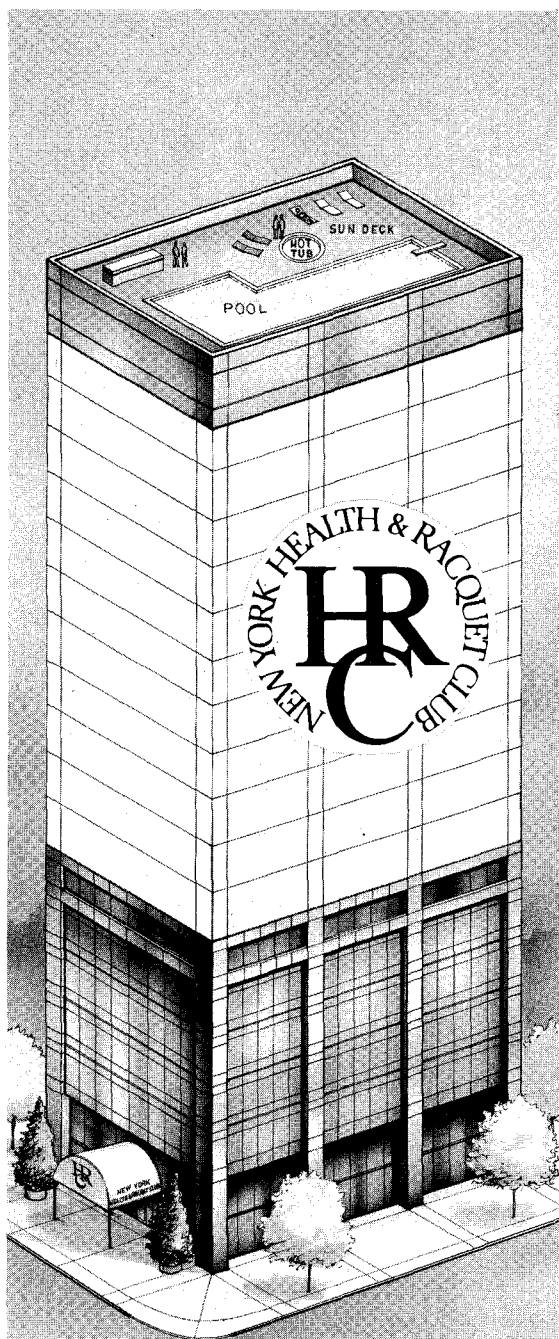
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THIEVES LIKE THEM

'...If Tomorrow Comes gives us murder, suicide, burglary, sex, and cheating on Wall Street. It is moderately entertaining...'

TO TRY TO SYNOPSISIZE *If Tomorrow Comes* (March 16, 8 to 11 P.M.; March 17 and 18, 9 to 11 P.M.; CBS) is to fall on a word, or at least a corkscrew. Even if you've read the best-selling novel by Sidney Sheldon from which this gaudy mini-series derives, you won't believe what happens next, and neither did I.

First of all, there's the mob, in both New York and New Orleans. (Without a mob, it seems, there can't be most popular fiction. The Communist threat comes and goes, but the mob abides.) The mob is mad at Jeff Stevens (Tom Berenger), because he tried to sting them. The mob is also more than a little annoyed with Tracy Whitney (Madolyn Smith), who is upset because the mob took over her mother's small business—she manufactures exhaust pipes for automobiles—and so her mother commits suicide and Tracy is accused of stealing a Renoir, and Jeff goes to Tahiti on a yacht with Louise (Susan Hess), and Tracy goes to the Louisiana state penitentiary, where she is menaced by homicidal lesbians and saves the warden's little girl from drowning, even though Tracy can't swim, and this all happens in the first of three long evenings, two of which are entertaining if here isn't any college basketball on another channel.

About Jeff, you should understand that, with the encouragement of his Uncle Willie (Jack Weston), he steals for his living. Of course, he steals stylishly, in the manner of Cary Grant and Robert Wagner. He enjoys his scams, each of which is approximately as complicated as a diagram of a synthetic carbon derivative or a novel by Nabokov. It isn't Jeff's fault that he falls in love with and marries the very rich and incessantly philandering Louise—I fell in love with Susan Hess, too; there wasn't enough of her on the NBC mini-series *Dress Gray*, and too much Eddie Albert—but it is rather unreasonable of him to be shocked to learn that Louise's clan, who wear pin-striped suits, actually cheat on Wall Street. So he sells them an abacus—no, I will not explain; it's the best joke in the mini-series—and skips town.

About Tracy, you should understand that all she ever wanted to do was play with her computer in a bank and upwardly-mobilize herself by marriage into the sort of family that drinks too much on



PARTNERS IN CRIME: Tom Berenger and Madolyn Smith in the Sidney Sheldon mini-series.

Susan Hess's yacht. It isn't her fault that her mother blows her own head off, that the Renoir disappears, that a crooked judge and a fixed lawyer send her up the river, that her scandalized fiancé drops her like a hot tomato, that her cellmates beat her up so badly that she loses her unborn child, that she can't get an honest job even after she's pardoned, and that she is followed around by a sinister insurance investigator—Nemesis, your name is David Keith, with the now-obligatory Don Johnson face stubble—who has a lot of unresolved Oedipal conflicts because *his* mother was stabbed to death in a bathtub, and his mother looked like Tracy. Tracy has more bad luck than Jude the Obscure.

Because nothing is their fault, Jeff and Tracy end up in London, Paris, Verona, Amsterdam, and so on, stealing art and diamonds, with the diabolical help of bearded Gunther Hartog—Richard Kiley, who is wonderful even before he opens his mouth to speak with a German accent—who manages to convince both of them that they are Robin Hood. (Their victims, of course, are "exploiters.") Inevitably, Jeff and Tracy fall in love. Before this happens, she has to get sick, and he must nurse her. Meanwhile, the FBI is af-

ter her, and Interpol is after both of them, and creepy David Keith keeps dreaming about his punctured mother, and we've forgotten entirely about the mob, and then there's this trillionaire, Maximillian Pierpont (George Baker), and you connect the dots. Two lithesome cat burglars end up as one big fur ball.

Okay, I admit it. I enjoyed myself most of the way. I am not a serious person. I also watched *Lace II*. But Tom Berenger as Jeff will appeal to any woman who likes Paul Newman, Steve McQueen, and Ryan O'Neal. (Like them, he is thick-lipped and looks as though his nose has been bent slightly out of shape, maybe because he took a noble punch, and those eyes are acquainted with some sensitivity: No wonder he played the Newman part in the "prequel" *Butch and Sundance: The Early Days*.)

And Madolyn Smith as Tracy astonishes. She changes her hair, her clothes, and her accent in almost every scene. She pretends to be from Dallas and Paris and Bombay and the Bronx, and you'll believe her. I like her less as she gussies up; money seems to gloss her, so the pores can't breathe. But anybody who has seen her in *Urban Cowboy* and then again as the wife of the Egyptian president in the



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made-for-TV movie *Sadat* will know she can compete, successfully, against several hours of exteriors.

TILLIE OLSEN'S COLLECTION OF STORIES *Tell Me a Riddle*, was published in 1961. The movie version of the title story was released in 1980, and nobody wanted to watch it. Like E. L. Doctorow's *Daniel* (which even had Timothy Hutton as its star), it flopped in neighborhood theaters everywhere. Why *Rambo*? Why not *Tell Me a Riddle*? If I knew, I'd be Brandor Tartikoff.

Please watch it on PBS March 17 from 9 to 10:30 P.M. The short story "Tell Me a Riddle" was one of the great feminist texts of the early sixties, along with Doris Lessing's *The Golden Notebook*. A grandmother, seriously ill, is allowed to explain to her granddaughter, emotionally troubled, the meaning of her own life from Russia in the middle of the revolution to raising a large family in America to facing old age in a retirement home run by her defeated husband's union. There is sex and there are politics, but the art is in the grapple of memory and language. How do we identify ourselves, articulate ourselves, after more than 40 years of marriage, with a hearing aid used as often to find silence as to pick up signals?

An odd thing happens in the movie. The grandmother (Lila Kedrova) doesn't exactly lose our sympathy—after *Zorba the Greek*, *Torn Curtain*, and *A High Wind in Jamaica*, how could she?—but the grandfather (Melvyn Douglas) seizes it. Douglas died soon after finishing *Tell Me a Riddle*, and it is as if he knew he was going to while the cameras rolled. Angry, baffled, broken, loving, he commands our attention in a way that the character couldn't manage on the printed page. This isn't what Olsen had in mind, but a great actor reads his own text where the lights are going out—see Olivier in *Lea*—and even Tillie Olsen, as contentious as a Melvin Belli, was not dry-eyed at a recent screening.

Lee Grant, no mean actress herself, directs, and Brooke Adams is the granddaughter, and both of them are fine. But Melvyn Douglas troubles us; we wear the skins of what he doesn't know, of what he can't be. His face is a road map of wrong turns.

In brief: Fast Times (WEDNESDAYS; 8 TO 8:30 P.M.; CBS) is a mindless ripoff of the high-school movie, with only Ray Walston as the science teacher Mr. Hand to recommend it; no sex, no drugs, no savvy, just strut and mug. . . . **Tough Cookies** (Wednesdays; 8:30 to 9 P.M.; CBS) has Robby Benson as an implausible cop; as he barhops, he looks like an eight-year-old in search of his missing tricycle. Nothing has ever happened to this boy's face.

COURT AND COURTROOM

"...Kevin Kline moves strikingly and handles the comedy well, but he fails at anguish and suffering and never breaks your heart..."

THE GOOD NEWS FROM THE PUBLIC Theater is that Liviu Ciulei's *Hamlet* is the best Shakespeare ever presented at Papp's downtown emporium; the bad news is that it's still pretty bad. I sincerely hope that the Rumanian director does not speak good English; otherwise, there would be no excuse for the way the poetry is mangled here, even granted that to American actors verse is about as foreign a language as Rumanian. But this does not explain why so many roles are so badly filled, whether by domestic ham or by Rumanian pastrami.

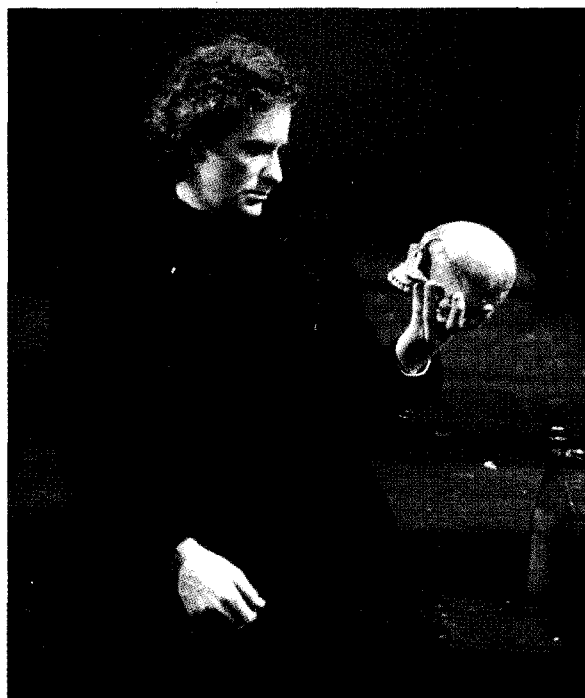
Ciulei has not cut the text overmuch, yet some of his cutting is bizarre: A friend of mine rightly missed such a line as "I'll lug the guts into the neighbour room," and there were even more perplexing lacunae. At least the director resisted, on the whole, the current directorial mania to rewrite the play. Such a conceit as having the players make up on one side of the stage while the court paints and bedizens itself on the other and Hamlet puts on a clown face is, though supererogatory, a relatively harmless way for a director to call attention to himself. Still, it wastes time better used on more text merely to explain the obvious. To have Ophelia go crazy at a kind of Mad Hatter's tea party is more questionable. And it is surely ill-advised to set the play too close to our own time, and thus intensify anachronism without achieving contemporaneity. Then, as William Ivey Long's costumes can't decide whether they are Victorian, Edwardian, or Georgian, confusion spreads further.

Nevertheless, Ciulei indisputably knows how to direct a crowd, and, with the help of B. H. Barry, the fight scenes are particularly exciting. The trouble is with his direction of individuals. Although he thinks up interesting business, as when the "mad" Hamlet squats relaxedly in midair beside a couch or when he wiggles a seemingly boneless index finger to convey Polonius's wormlike nature (in which Kevin Kline's physical agility is of inestimable help), he has some mighty queer notions of how the main characters should look, speak, and behave. He will even permit Laertes to sound British while most of the others cannot even sound mid-Atlantic; and several characters, notably Ophelia, walk all wrong.

On the other hand, Bob Shaw's scenery—a slightly forward-slanting white backdrop on which a sky is occasionally and discreetly projected, and a few angular, metallic-seeming pillars that can be smoothly and artfully shifted to convey very different spaces—couldn't be more economically evocative. Jennifer Tipton's highly dramatic lighting, very often oblique, knows how to jolt and dislocate without losing credibility. And there is something to be said for the absence of background music. What cannot be condoned is the absence of acting. Most of the performers belong to what I'd call the Rumanian National Theater of America; they have been circulating among the productions of Liviu Ciulei, Lucien Pintilie, and Andrei Serban, and seem a little out of place this side of Bucharest.

Hamlet asks Ophelia, "Are you honest? Are you fair?" What he should ask is "Are you for real?" Harriet Harris, an appalling actress, plays Ophelia as a bag lady in the making. Flat- and pasty-faced, head-wobbling and gawky, convulsed with weird and extraneous movements, her expression hysterical from the outset and her voice unfocused, she is ghostlier than a ghost and not half so much fun. But ghostliness seems to run in the family: David Pierce's Laertes is wimpy, wispy, wan almost to the point of transparency, and seems to be not so much acting as hallucinating. As for papa Polonius, the way that ill-favored and ill-spoken, and infinitely plebeian, actor Leonardo Cimino plays him, he is no majordomo—barely a court jester.

And what a court, from top to bottom—or, rather, from bottom to bottom. Harris Yulin's Claudius is a crude, smug vulgarian; Priscilla Smith's Gertrude, when she's not sleepwalking, joins her spouse in butchering Shakespeare's poetry: Her "willow" speech about the drowned Ophelia could dry up a fountain. Richard Frank's Horatio starts pleas-



LIKABLE, NOT GREAT: At the Public, Kline as Hamlet.

antly, but looks and sounds out of place and time and keeps getting worse. Mario Arrambide's Marcellus, David Cromwell's Guildenstern, Lynn Cohen's Player Queen, Ron Faber's Voltmand, and Peter Crook's Fortinbras are simply scandalous; by being merely mediocre, Randle Mell scores as Rosencrantz. By far the best work comes from Jeff Weiss, an actor-playwright who has never been seen off Off-Off Broadway (where he has poured out endless plays in one of which I was the villain), and who not only manages to be totally different as Ghost, Player King, and Osric, but also remains restrained, dignified, compelling in parts all too easily hammed up.

And the Hamlet? Kevin Kline is an adroit, likable, intelligent actor, often terrific in swashbuckling or comic roles (a good Richard III even, and an estimable Henry V), but he cannot hack Hamlet. He prosifies the soliloquies, trying to make up with eccentric changes in dynamics for the lack in poetics; he fails at anguish and suffering; and never, never does he break your heart. He moves lithely and strikingly, though, and handles the comedy very well—too well, perhaps, as he threatens to turn the Prince of

Denmark into the Pirate King. What he finally lacks most is a musical voice and sufficiently expressive eyes. As a mountain guide, he'd be jolly good on the plateaus but no match for the peaks.

MUCH AS I WOULD LIKE TO LIKE *Execution of Justice*—because it deals with a gross miscarriage of justice, and one, furthermore, for which our glorious jury system and those twelve solid, ordinary, wonderful citizens and peers are largely to blame—it is hard to do so. Emily Mann, who put together and directed this docudrama, has underwritten and overdirected, so that much that should be in clear focus remains fuzzy, and much that should be simply stated and directed is gussied and gimmicked up into shrillness and garishness.

To be sure, the San Francisco trial of City Supervisor Dan White for the shooting of Mayor George Moscone and Supervisor Harvey Milk is not, in the truest sense, stageworthy. The lawyers were not mental giants giving us a gripping intellectual duel, nor were they great demagogues bringing a host of histrionic emotions into epic play. Of interest here were either tiny technicalities or enormous legal, social, political issues; the former are too small for the stage, the latter too large for a mere documentary play and would require the resources of a major

poetic and philosophical dramatist freely interpreting. Yet be it said for Miss Mann that, though a known radical, she has tried to be fair to both sides and all individuals—or at least so it seems to one who hasn't followed the case closely. But much of what she has done is puzzling.

Thus she prominently displays Sister Boom Boom, a San Francisco transvestite who affects nun's garb, whom she identifies as a "political activist." Yet as shown, S.B.B. is a grotesque derived from Genet, occasionally pertinent but mostly campy, outrageous, obfuscatory. He/she can be viewed in various ways, but we get no clues, and since this ambiguous character is not germane to the trial, it all seems so much mystification. Again, the prosecutor is presented as a bit of a buffoon. Was he? Or is the actor overacting? Or overdirected? Or doesn't Miss Mann see the buffoonery? Questions like these beset us all along the way, yet because they are not profound moral or intellectual universals but only footling particulars, they don't make for creative ambiguity, merely for distracting murkiness.

What is certain, however, is that *Execution of Justice* is overdirected and overproduced. There are film projections on an overhanging cube wherein the real-life people alternate with the actors performing them, superimpositions or fancy counterpointings of several sets of unre-

lated utterances, occasional games with chronology, elaborate choreographies for the attorneys every time they rise and move about, several performances whipped up to fever pitch, photomurals of San Francisco and literal-minded background music, an intrusion into the courtroom of outside events (the candlelight march with added gestures, a police counterattack with deafening explosions and blinding lights), and so on. How I yearned for the simple, bare facts consecutively and clearly enacted! Or even a few judicious comments from experts on jurisprudence, sociology, psychiatry—other than the mostly preposterous psychiatrists giving expert testimony, easy targets for the author's ironies.

As for the acting, it can hardly be judged under the circumstances, though John Spencer (White), Nicholas Hormann (D.A. Freitas), and Adam Redfield (Harvey Milk's lover) seem to be doing the right things, and Marcia Jean Kurtz and Lisabeth Bartlett seem to be doing the wrong ones, while the rest fall somewhere in between. But it is worrisome when such fine actors as Peter Friedman and Donal Donnelly appear to be overreaching. The White case is so important that the play is not without fascination, but I wonder whether it is a good thing when an audience is impelled to applaud a suicide, even if it is Dan White's?

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UPROOTING

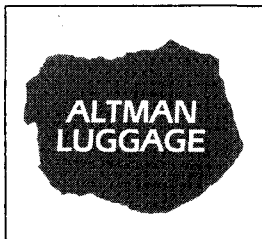
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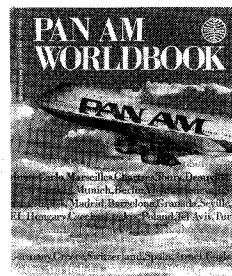
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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. at Sixth Ave. 431-1590. #1—Mar. 19–Apr. 1: *The Courtesans of Bombay*; *Jama Masjid Street Journal*. #2—Thru Mar. 20: *The Mystery of Picasso*. Mar. 21–May 15: *Kurosawa: The Works*. Mar. 21–23: *Yojimbo*; *Sanjuro*. Mar. 24–25: *Red Beard*.
2. **THALIA SOHO**—Vandam St. at Sixth Ave. 675-0498. Mar. 19: *Raging Bull*; *Body and Soul*. Mar. 20: *Knife in the Water*; *Cul-de-Sac*. Mar. 21–22: *A Streetcar Named Desire*; *Splendor in the Grass*. Mar. 23: *The Gospel According to St. Matthew*; *Accattone!*. Mar. 24: *Queen of Outer Space*; *Picture Mommy Dead*. Mar. 25: *Z*; *State of Siege*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. 674-2560. #1—*Kiss of the Spider Woman*. #2—*28 Up*.
5. **WAVERLY**—Sixth Ave. at W. 3rd St. 929-8037. #1—*The Gods Must Be Crazy*. #2—*Salvador*.
6. **8TH STREET PLAYHOUSE**—8th St. E. of Sixth Ave. 674-6515. Thru Mar. 20: *Brazil*.
8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Mar. 19: *A Man and a Woman*; *Live for Life*. Mar. 20: *Stairway to Heaven*; *Black Narcissus*. Mar. 21–22: *Song of the Thin Man*; *Another Thin Man*. Mar. 23: *Dementia 13*; *The Terror*. Mar. 24: *Secrets of Women*; *A Lesson in Love*. Mar. 25: *My Darling Clementine*; *The Ox-Bow Incident*.
9. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Mar. 19–20: *Death in Venice*; *La Terra Trema*. Mar. 21–22: *Rear Window*; *Vertigo*. Mar. 23: *The Lord of the Rings*; *Wizards*. Mar. 24–25: *Taxi Driver*; *Looking for Mr. Goodbar*.
10. **RKO ART GREENWICH**—Greenwich Ave. at 12th St. 929-3350. #1—*Out of Africa*. #2—*The Color Purple*.
11. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*The Official Story*. #2—Thru Mar. 20: *La Cage aux Folles* 3—*The Wedding. Beg.* Mar. 21: *The Trip to Bountiful*. #3—*The Boys Next Door*. #4—*Sugarbaby*.

14th–41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. W. of Eighth Ave. 989-0060. #1—*Highlander*. #2—*Crossroads*. #3—Thru Mar. 20: *Down and Out in Beverly Hills*. Opening Mar. 21: *Sleeping Beauty*.
21. **GRAMERCY**—23rd St. W. of Lexington Ave. 475-1660. Thru Mar. 20: *Wildcats*. Opening Mar. 21: *Police Academy 3: Back in Training*.
22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Crossroads*.
23. **MURRAY HILL**—34th St. W. of Third Ave. 685-7652. *Hannah and Her Sisters*.
24. **34TH STREET EAST**—34th St. W. of Second Ave. 683-0255. Thru Mar. 20: *Down and Out in Beverly Hills*. Opening Mar. 21: *Just Between Friends*.
25. **LOEWS 34TH STREET SHOWPLACE**—34th St. W. of Second Ave. 532-5544. #1—*F/X*. #2—*Pretty in Pink*. #3—*Gung Ho*.

42nd–60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*American Commandos*. #2—*The Hitcher*.
31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. *Pretty in Pink*.
32. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*House*. #2—*Gung Ho*.
33. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*The Color Purple*. #2—*Hannah and Her Sisters*. #3—*Out of Africa*. #4—*Rocky IV*. #5—*Wildcats*. #6—*The Jewel of the Nile*.
34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Mar. 20: *White Nights*. Opening Mar. 21: *Sleeping Beauty*.
35. **MOVIELAND**—B'way nr. 47th St. 757-8320. Thru Mar. 20: *Highlander*. Opening Mar. 21: *Police Academy 3: Back in Training*.
36. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Brazil*. **EMBASSY 3**—*Nomads*. **EMBASSY 4**—*Hollywood Vice Squad*.
37. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—*Bad Guys*. #2—Thru Mar. 20: *The Naked Cage*.
39. **EMBASSY 49TH STREET**—49th St. E. of Seventh Ave. 757-7003. 101 *Dalmatians*. Theater closed to the public Mar. 19 & 24–26.
40. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Crossroads*. #2—*F/X*.
41. **GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. 757-2406. Thru Mar. 20: *16 Days of Glory*. Opening Mar. 21: *Care Bears II: A New Generation*.

3. **ZIEGFELD**—54th St. W. of Sixth Ave. 765-7600. Thru Mar. 20: *Down and Out in Beverly Hills*. Opening Mar. 21: *Just Between Friends*.
4. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *The Gods Must Be Crazy*.
6. **SUTTON**—57th St. E. of Third Ave. 759-1411. *The Color Purple*.
7. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. *Murphy's Romance*.
8. **57TH STREET PLAYHOUSE**—57th St. W. of Sixth Ave. 581-7360. *Always*.
9. **NEW CARNEGIE**—57th St. E. of B'way. 582-4582. *Salvador*.
0. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Highlander*.
1. **PLAZA**—58th St. E. of Madison Ave. 355-3320. *Ran*.
2. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *A Room With a View*.
3. **D. W. GRIFFITH**—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman*.
4. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Mar. 20: *The Boys Next Door*. Opening Mar. 21: *Police Academy 3: Back in Training*. #2—Brazil.
5. **BARONET**—Third Ave. at 59th St. 355-1663. *Crossroads*. **CORONET**—Thru Mar. 20: *Down and Out in Beverly Hills*. Opening Mar. 21: *Just Between Friends*.
6. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Color Purple*.
7. **CINEMA I**—Third Ave. at 60th St. 753-6022. *Turtle Diary*. **CINEMA II**—753-0774. *The Trip to Bountiful*.

61st Street and Above, East Side

50. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—F/X. #2—832-2720. *Salvador*.
51. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters*.
52. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—9½ Weeks. #2—*Pretty in Pink*.
53. **68TH STREET PLAYHOUSE**—Third Ave. at 68th St. 734-0302. *Smooth Talk*.
54. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Out of Africa*.
55. **UA EAST**—First Ave. at 85th St. 249-5100. F/X.
56. **86TH STREET EAST**—86th St. E. of Third Ave. 249-1144. *Crossroads*.
57. **LOEWS ORPHEUM**—86th St. at Third Ave. 289-4607. #1—*Gung Ho*. #2—*Highlander*.
58. **RKO 86TH STREET TWIN**—86th St. W. of Lexington Ave. 289-8900. #1—Thru Mar. 20: *Wildcats*. Opening Mar. 21: *Police Academy 3: Back in Training*. #2—*The Color Purple*.

61st Street and Above, West Side

80. **LOEWS PARAMOUNT**—B'way at 61st St. 247-5070. 9½ Weeks.
81. **LINCOLN PLAZA CINEMAS**—B'way nr. 63rd St. 757-2280. #1—*Angry Harvest*. #2—*Kaos*. #3—*The Official Story*.
82. **CINEMA STUDIO**—B'way at 66th St. 877-4040. #1—*Shoah*: Wed.-Sat.: Part I; Sun.: Parts I & II; Mon.-Tue.: Part II. #2—*Two English Girls*.
83. **REGENCY**—B'way nr. 67th St. 724-3700. Thru Apr. 5: *All About Bette: The Films of Bette Davis*. Mar. 18-19: *Pocketful of Miracles; The Scapegoat*. Mar. 20-22: *Fashions of 1934; The Man Who Came to Dinner*. Mar. 23-25: *Bordertown; All This and Heaven Too*.
84. **EMBASSY 72ND STREET TWIN**—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette*. #2—*Parting Glances*.
85. **LOEWS 84TH STREET SIX**—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters*. #2—*The Color Purple*. #3—*Gung Ho*. #4—F/X. #5—*Pretty in Pink*. #6—*Highlander*.
86. **THALIA**—95th St. W. of B'way. 222-3370. Mar. 19: *Forbidden Planet; The Time Machine*. Mar. 20: *The Kiss; The Story of Gösta Berling*. Mar. 21-22: *Bahia; Black Orpheus*. Mar. 23: *Almonds and Raisins; Laughter Through Tears*. Mar. 24: *Lonelyhearts; Follow Your Heart*. Mar. 25: *Union Pacific; Cattle Queen of Montana*.
87. **METRO CINEMA**—B'way nr. 99th St. 222-1200. Mar. 19: *That Obscure Object of Desire; Viridiana*. Mar.

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MOVIES

- 20: *Viridiana; The Exterminating Angel*. Mar. 21-22: *Annie Hall; Manhattan*. Mar. 23-24: *Bizet's Carmen; The Magic Flute*. Mar. 25: *Never Give a Sucker an Even Break; The Bank Dick*.
- 88. OLYMPIA QUAD—B'way at 107th St.** 865-8128. #1—Thru Mar. 20: *Brazil*. Opening Mar. 21: *Sleeping Beauty*. #2—*The Official Story*. #3—*The Boys Next Door*. Opening Mar. 21: *Care Bears II: A New Generation*. #4—Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *Down and Out and Beverly Hills*.
- 89. RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*The Naked Cage; Hollywood Vice Squad*. #2—*Bad Guys*.

MUSEUMS, SOCIETIES, ETC.

- AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West.** Naturemax Theater: adm. \$3; senior citizens and children \$1.50: *The Dream Is Alive*. Hourly on the half hour, daily 10:30 a.m.—3:30, Wed., Fri.—Sun. at 4:30. Double features: adm. \$4.50; senior citizens and children \$3: Fri.—Sat. at 6: *The Dream Is Alive and Living Planet*; 7:30: *The Dream Is Alive and To Fly*.
- AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria.** 718-784-4742. Adm. \$4; video only, \$2. Video in the Gallery, Mar. 21-22, 6:30-7:30: *Abstract/Process: Video Drawings* (1985) by Kit Fitzgerald, and *Run, Blue Sweet, Beggar's Prayer, and Sub Atomic Babies* by Shalom Gorewitz (1983-85). New York in the Thirties: Mar. 21 at 7:30: *Marked Woman* (1937) by Lloyd Bacon, with Bette Davis, and *Counselor-at-Law* (1933) by William Wyler, with John Barrymore; Mar. 15 at 7:30: *Taxi!* (1932) by Roy Del Ruth, with James Cagney, and *A Man's Castle* (1933) by Frank Borzage.
- ASIA SOCIETY—Park Ave. at 70th St.** 288-6400. Adm. \$5; members, students, and senior citizens \$4. Asian Women Directors. Mar. 21 at 8: *36 Chowringhee Lane* (India, 1981) by Aparna Sen.
- BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn.** 718-638-5000. Adm. \$3; members and senior citizens \$2; students \$1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Mar. 20 at 2:30: *The Harder They Come* (Jamaica, 1973) by Perry Henzell, with Jimmy Cliff.
- CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Donation \$2.50; senior citizens \$1; free popcorn. Mar. 19 at 7:30: *Them* (1954) by Gordon Douglas.
- COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Contribution \$4; members free; reservations advised. Mar. 21 at 8 & 10:30: *Devil's Cleavage* (1973) by George Kuchar. Mar. 23 at 8: *He Stands in a Desert Counting the Seconds of His Life* (1969-84) by Jonas Mekas; Mekas present.
- ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave.** 691-9510. Free. Eastern European Film Series; guest speakers. Mar. 20 at 8: *White Bird With a Black Spot* (U.S.S.R., 1971) by Yuri Ilyenko.
- FRENCH INSTITUTE—355-6100.** Mar. 18-Apr. 13: A Celebration of Marguerite Duras in Theater, Film, and Literature. Mar. 19-21: A Colloquium on Marguerite Duras: Text-Theater-Film: Free: **NYU Loeb Student Center and Tisch Bldg.**; call for specifics. Ciné-Club: **Phillips Hall, Christ Church, 60th St. and Park Ave.**: Adm. \$2.50; students and senior citizens \$2; members free. Mar. 19 at 1 & 6: *Nathalie Granger* (France, 1972) by Duras, and *En Rachâchant* (France, 1982) by Jean-Marie Straub and Danièle Huillet, from a story by Duras; 3:15 & 8:30: *Hiroshima mon amour* (France, 1960) by Alain Resnais, screenplay by Duras. Téléthèque (video; no subtitles): **French Institute, 22 E. 60th St.**: Adm. \$2; members free. Mar. 21 at 1: *Duras filme* (France, 1982) by Jérôme Beaujour and Jean Mascolo: four shorts by Duras from 1979: *Césaire, Les Mains négatives, Aurélia Steiner* (Melbourne), and *Aurélia* (Vancouver); and *La Caverne noire* and *Work & Words*, two interviews of Duras from 1984 by Dominique Noguez.
- INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City.** 718-784-2084. Free with museum adm. Landscape Films: Mar. 22 at 1: *Snow* by Robert Huot, and *La Region Centrale* by Michael Snow. Thru Mar. 23, Wed.—Sun. 12-6: *Ausable Chasm*, a video installation by Davidson Gigliotti.
- INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St.** 860-1777. Free with museum adm. Tue. 12 noon-8, Wed.—Fri. 12 noon-5, Sat.—Sun. 11

- a.m.—6, hourly on the hour: Video-Feature. Thru Mar. 23: *Water Catalogue* (1984) by Bill Seaman, and *Cartes Postales* (1985) by Robert Cahen.
- JEWISH MUSEUM—Fifth Ave. at 92nd St.** 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm. Mar. 23 at 12:30, 1:30 & 2:30: Music in March: *Spring in Jerusalem* (1976), with Isaac Stern.
- THE KITCHEN—512 W. 19th St.** 255-5793. Free. Video Viewing Room, thru Mar. 29: Tue.—Fri. at 2, Sat. at 1: Objectivity: *Synchronicity* by Scott Rankin, E. M. Fisher by Carole Ann Klonardis and Michael David Owen, and *Enigma* and *We Are Things* by Paul Knotter; Tue.—Fri. at 2:30, Sat. at 1:30: Everything but... Recent video by various artists; Tue.—Fri. at 3:45, Sat. at 2:45: New Documentary Forms: *Mexican Tapes* by Louis Hock, with *Curried Goat Jamaican Style* by Cambiz Khosrari (Mar. 18-22) or *Necros: An Aftermath* by David Plachy (Mar. 25-29).
- LA GUARDIA COMMUNITY COLLEGE—31-10 Thomson Ave., Long Island City.** 718-626-8744. Children's Film Festival. Tickets free in advance: call for information. Mar. 22 at 11 a.m. & 1:30: *Willy Wonka and the Chocolate Factory* (1971).
- LEHMAN COLLEGE—Theatre, Bedford Park Blvd. West and Goulden Ave., Bronx.** 960-8833. Free. Mar. 19 at 3:30: Latin American Cinema Festival: *Up to a Certain Point*.
- MILLENNIUM FILM WORKSHOP—66 E. 4th St.** 673-0090. Contribution \$3. Personal Cinema Program: filmmakers present. Mar. 21 at 8: Members Group Program. Mar. 22 at 8: *Jungle Girl* (1984) by Richard Myers.
- MUSEUM OF BROADCASTING—1 E. 53rd St.** 752-7684. Adm. \$5; members \$4: Mar. 20 at 5:30: A seminar with Arthur Penn, featuring highlights of the director's work. Free with museum adm.: Tue. 12 noon-8, Wed.—Sat. 12 noon-5: Thru Mar. 28: James Dean: The Television Work. Thru Apr. 4: Mobil & Masterpiece Theatre: 15 Years of Excellence.
- MUSEUM OF MODERN ART—11 W. 53rd St.** 708-9490. Free with museum adm. Video Gallery: Mar. 20-Apr. 22: Made in Scotland: Eight new videos by Scottish artists. Titus Theater 1: Mar. 20 at 2:30 & 6: What's Happening?: *An American Journey* (1985) by Lisa Maya Knauer and Jack Levine. Continuing Mar. 21: British Film: The Musical and Comedy Tradition. Mar. 21 at 2:30: *No Limit* (Great Britain, 1935) by Monty Banks; at 6: *Maytime in Mayfair* (Great Britain, 1949) by Herbert Wilcox. Mar. 22 at 2: *A Cuckoo in the Nest* (Great Britain, 1933) by and with Tom Walls; at 5: Two Early Backstage Musicals: *Harmony Heaven* (Great Britain, 1930) by Thomas Bentley, and *Raise the Roof* (Great Britain, 1930) by Walter Summers. Mar. 23 at 2: *Goodnight Vienna/Magic Night* (Great Britain, 1932) by Herbert Wilcox; at 5: *Mister Cinders* (Great Britain, 1934) by Fred Zelnick. Mar. 24 at 2:30: *Champagne* (Great Britain, 1928) by Alfred Hitchcock; at 6: *Waltzes From Vienna/Strauss's Great Waltz* (Great Britain, 1934) by Hitchcock. Mar. 25 at 2:30: (See Mar. 23 at 5); at 6: (See Mar. 23 at 2). Titus Theater 2: Mar. 20-22: Films by Clemens Klopfenstein. Mar. 20 at 5:30: *Reisender Krieger* (Switzerland, 1981) by Christian Schocher, camera by Klopfenstein. Mar. 21 at 6:30: *E nachlang Fürland* (Switzerland, 1981) and *Das Schleisische Tor* (1982), both by Klopfenstein; Klopfenstein present. Mar. 22 at 2:30: *Geschichte der Nacht* (1979) and *Trances* (1979-81), both by Klopfenstein; Klopfenstein present.
- NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. \$5; senior citizens (Sun.—Thu.) and members \$3; under 16, \$2.50. Mar. 18-19 at 8: *Flowing* (Japan, 1956) by Mikio Naruse. Mar. 20 at 8: Global Village National Documentary Festival: *The Crime to Fit the Punishment* by Barbara Moss and Steven Mack, *Conversations With Roy DeCarava* by Carroll Parrott Blue, and *The Cancer War* by Steven Fischer, Jane Praeger, and Joel Sucher. Mar. 21-22 at 8 & 10:15, Mar. 23 at 12 noon (singles brunch; adm. \$8.50; call for specifics), 5 & 7:30, Mar. 24 at 8: *Bastille* (Holland, 1984) by Rudolf van den Berg; guest speaker Annette Insdorf. Mar. 23 at 7:30 only. Mar. 25 at 8: *Troupers* (1985) by Glenn Silber and Claudia Vianello, with the San Francisco Mime Troupe.
- NEW MUSEUM OF CONTEMPORARY ART—583 B'way.** 219-1222. Free with museum adm. Wed. 12-8, Thu.—Sun. 12-6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

- NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St.** 873-3400. Free with museum adm. Thru Apr. 27: Mon.—Fri. at 3, Sat. at 12 noon & 3, Sun. at 4: *Niagara Falls: The Changing Nature of a New World Symbol* (1985) by Lawrence Hott and Diane Garey.
- NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Free. Japanese Films. Mar. 20 at 12 noon: Viewpoint: Japan: Storytelling and Puppeteers: *The Lover's Exile* (1980) by Marty Gross; at 6: Meet the Makers: Video Views History: Chip Lord, "National Trends and Political Maneuvers." Mar. 25 at 12 noon: *Dodeskaden* (Japan, 1972) by Akira Kurosawa; 2:30: *Gate of Hell* (Japan, 1954) by Teinosuke Kinugasa.
- PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. \$5; members, senior citizens, and students \$4. Tue.—Sun. at 7 & 9:30, Fri.—Sun. at 4:30. Thru Mar. 20: *Dreamchild* (1985) by Gavin Millar. Opening Mar. 21: *Love on the Ground* (France, 1984) by Jacques Rivette. Public Service (free): Fri.—Sun. at 2: *Point of Order* (1964) by Emile de Antonio.
- SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I.** 718-448-2500. Free; advance tickets available. Mar. 22 at 7:30: Salute to silent-film actress Mabel Normand: *A Dash Through the Clouds* (1912) and *Mickey* (1918), with live piano accompaniment.
- STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I.** 718-727-1135. Adm. \$2; members \$1. Joseph Ruttenberg: Cinematographer. Mar. 23 at 1:30: *Gigi* (1958) by Vincente Minnelli, with Leslie Caron.
- WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. Mar. 25-Apr. 10: Films of Yvonne Rainer. Mar. 25 at 2, Mar. 26-29 at 12 noon: *Lives of Performers* (1972); Mar. 25 at 6, Mar. 26-29 at 2:30: *Film About a Woman Who...* (1974).

BRONX

- 100. ALLERTON—Allerton Ave. nr. Cruger Ave.** 547-2444. #1—*Gung Ho*. #2—Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *Sleeping Beauty*. #3—Thru Mar. 20: *American Commandos*. #4—Thru Mar. 20: *The Naked Cage*. Beg. Mar. 21: *Police Academy 3*.
- 101. BAINBRIDGE—E. 204th St. nr. Webster Ave.** 655-1070. #1—Thru Mar. 20: *Knights of the City*. Beg. Mar. 21: *House*. #2—Thru Mar. 20: *Hollywood Vice Squad*.
- 102. CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Just Between Friends*.
- 103. CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Pretty in Pink*. #2—*Gung Ho*.
- 104. DALE—W. 231st St. at B'way.** 884-5300. #1—Thru Mar. 20: *Down and Out and Beverly Hills*. Beg. Mar. 21: *Just Between Friends*. #2—*Hannah and Her Sisters*.
- 105. DOVER—Boston Rd. at E. 174th St.** 542-3511. Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *The Naked Cage*.
- 106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—Thru Mar. 20: *Down and Out in Beverly Hills*. Beg. Mar. 21: *Just Between Friends*. #2—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Police Academy 3*. #3—*Crossroads*. #4—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Down and Out and Beverly Hills*.
- 107. KENT—E. 167th St. nr. Grand Concourse.** 367-1288. Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *The Naked Cage*.
- 108. LOEWS AMERICAN—East Ave. at Metropolitan Ave.** 828-3322. #1—*The Color Purple*. #2—*Gung Ho*.
- 110. PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*House*. #2—*The Naked Cage*. #3—*Crossroads*. #4—*Bad Guys*. #5—*Highlander*.
- 111. RIVERDALE—Riverdale Ave. at 259th St.** 884-9514. Thru Mar. 20: *Twice in a Lifetime*.
- 112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—*Bad Guys*. #2—*The Naked Cage*; *Hollywood Vice Squad*. #3—*The Color Purple*. #4—*Highlander*.
- 113. VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—Thru Mar. 20: *Down and Out in Beverly Hills*. Beg. Mar. 21: *Sleeping Beauty*. #2—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*. #3—*Crossroads*.
- 114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Crossroads*. #2—*Wildcats*. #3—*Pretty in Pink*. #4—*Down and Out in Beverly*

Hills. #5—*Bad Guys*. #6—*The Naked Cage*. #7—*F/X*. #8—*Gung Ho*. #9—*Hannah and Her Sisters*. #10—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Just Between Friends*. #11—*House*. #12—*The Color Purple*.

BROOKLYN

AREA CODE 718

- 200. BAY RIDGE—ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—*Crossroads*. #2—*Hannah and Her Sisters*. #3—*F/X*. #4—*Down and Out in Beverly Hills*. #5—*Thru Mar. 20: The Naked Cage*. Beg. Mar. 21: *Care Bears II: A New Generation*. #6—*Thru Mar. 20: The Delta Force*. Beg. Mar. 21: *Sleeping Beauty*. #7—*Thru Mar. 20: House*. Beg. Mar. 21: *Just Between Friends*.
- 201. BAY RIDGE—FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*Bad Guys*. #4—*Thru Mar. 20: American Commandos*. Beg. Mar. 21: *Police Academy 3*. #5—*Thru Mar. 20: Wildcats*; *Nomads*. Beg. Mar. 21: *Hamburger: The Motion Picture*.
- 202. BENSONHURST—BENSON**—86th St. at 20th Ave. 372-1617. #1—*Down and Out in Beverly Hills*. #2—*Thru Mar. 20: Bad Guys*. Beg. Mar. 21: *Just Between Friends*.
- 203. BENSONHURST—LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*House*.
- 204. BENSONHURST—MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—*Crossroads*. #2—*Thru Mar. 20: American Commandos*. Beg. Mar. 21: *Police Academy 3*. #3—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Sleeping Beauty*. #4—*The Color Purple*.
- 206. BRIGHTON BEACH—OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Hannah and Her Sisters*. #2—*Gung Ho*. #3—*Crossroads*. #4—*Thru Mar. 20: Russian films*. Beg. Mar. 21: *Just Between Friends*. #5—*Pretty in Pink*. #6—*Thru Mar. 20: The Naked Cage*. Beg. Mar. 21: *Police Academy 3*.
- 207. BROOKLYN HEIGHTS—CINEMA**—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills*. #2—*Hannah and Her Sisters*.
- 208. CANARSIE—TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—*Gung Ho*. #2—*Thru Mar. 20: Bad Guys*. Beg. Mar. 21: *Care Bears II: A New Generation*. #3—*Down and Out in Beverly Hills*.
- 209. COBBLE HILL—TWIN**—Court St. at Butler St. 596-9113. #1—*The Color Purple*. #2—*The Official Story*.
- 210. DOWNTOWN BROOKLYN—DUFFIELD**—Duffield St. at Fulton St. 624-3591. #1—*The Color Purple*. #2—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Police Academy 3*.
- 211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN**—Fulton St. at Jay St. 875-4024. #1—*House*. #2—*Gung Ho*. #3—*Bad Guys*. #4—*The Naked Cage*.
- 212. FLATBUSH—RKO KENMORE**—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Hollywood Vice Squad*. #2—*The Color Purple*. #3—*Bad Guys*. #4—*The Naked Cage*; *American Commandos*.
- 213. FLATLANDS—LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters*. #2—*Pretty in Pink*.
- 214. FLATLANDS—RKO KINGS PLAZA**—Flatbush Ave. at Ave. U. 253-1110. #1—*The Hitcher*. #2—*Wildcats*. #3—*The Naked Cage*; *The Delta Force*. #4—*The Color Purple*.
- 215. GREENPOINT—CHOPIN**—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—*Thru Mar. 20: The Jewel of the Nile*. #2—*Thru Mar. 20: Commando*.
- 216. MIDWOOD—AVENUE U**—Ave. U at E. 16th St. 336-1234. #1—*The Official Story*. #2—*Kiss of the Spider Woman*.
- 217. MIDWOOD—RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Bad Guys*. #2—*Nomads*; *American Commandos*. #3—*Highlander*. #4—*Down and Out in Beverly Hills*. #5—*Crossroads*.
- 218. PARK SLOPE—PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Thru Mar. 20: F/X*. Beg. Mar. 21: *Just Between Friends*. #2—*Thru Mar. 20: Ran*.
- 219. RIDGEWOOD—RIDGEWOOD**—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Crossroads*. #2—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Police Academy 3*. #3—*Bad Guys*. #4—*The Naked Cage*. Beg. Mar. 21: *Care Bears II: A New Generation*. #5—*Thru Mar. 20: House*. Beg. Mar. 21: *Hamburger: The Motion Picture*.

QUEENS

AREA CODE 718

- 300. ASTORIA—UA ASTORIA**—Steinway St. at 30th Ave. 545-9470. #1—*Thru Mar. 20: The Naked Cage*. Beg. Mar. 21: *Just Between Friends*. #2—*Thru Mar. 20: American Commandos*. Beg. Mar. 21: *Police Academy 3*. #3—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Sleeping Beauty*. #4—*Crossroads*.
- 301. BAYSIDE—LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—*Gung Ho*. #2—*Wildcats*.
- 302. BAYSIDE—MOVIES AT BAYSIDE**—Bell Blvd. at 39th Ave. 225-7711. #1—*The Color Purple*. #2—*Hannah and Her Sisters*. #3—*F/X*. #4—*Thru Mar. 20: American Commandos*. Beg. Mar. 21: *Care Bears II: A New Generation*.
- 303. CORONA—PLAZA**—Roosevelt Ave. nr. 103rd St. 639-7722. *Thru Mar. 20: Black Moon Rising*; *Body Rock*. Beg. Mar. 21: *Sleeping Beauty*.
- 304. DOUGLSTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*Hannah and Her Sisters*. #2—*Hannah and Her Sisters*. #3—*Down and Out in Beverly Hills*. #4—*F/X*. #5—*The Color Purple*. #6—*Out of Africa*. #7—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 305. ELMHURST—LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Pretty in Pink*. #2—*House*.
- 306. FLUSHING—PARSONS**—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*House*. #2—*Highlander*. #3—*Down and Out in Beverly Hills*. #4—*Bad Guys*.
- 307. FLUSHING—RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—*Gung Ho*. #2—*The Color Purple*. #3—*Pretty in Pink*.
- 308. FLUSHING—RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—*House*. #2—*Bad Guys*. #3—*Nomads*; *American Commandos*.
- 309. FLUSHING—UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—*Crossroads*. #2—*Down and Out in Beverly Hills*. #3—*Thru Mar. 20: The Naked Cage*. Beg. Mar. 21: *Sleeping Beauty*. #4—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 310. FLUSHING—UTOPIA**—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters*. #2—*Thru Mar. 20: Murphy's Romance*. Beg. Mar. 21: *Just Between Friends*.
- 311. FOREST HILLS—CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Murphy's Romance*. #2—*Out of Africa*.
- 312. FOREST HILLS—CONTINENTAL**—Austin St. nr. 71st Ave. 544-1020. #1—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Care Bears II: A New Generation*. #2—*Thru Mar. 20: Wildcats*. Beg. Mar. 21: *F/X*. #3—*Hannah and Her Sisters*.
- 313. FOREST HILLS—FOREST HILLS**—71st Ave. nr. Queens Blvd. 261-7866. #1—*Thru Mar. 20: Down and Out in Beverly Hills*. Beg. Mar. 21: *Sleeping Beauty*. #2—*The Color Purple*.
- 314. FOREST HILLS—LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. *Gung Ho*.
- 315. FOREST HILLS—MIDWAY**—Queens Blvd. at 71st Rd. 261-8572. #1—*Thru Mar. 20: American Commandos*; *The Naked Cage*. Beg. Mar. 21: *Police Academy 3*. #2—*Crossroads*. #3—*Thru Mar. 20: The Hitcher*. Beg. Mar. 21: *Just Between Friends*. #4—*F/X*.
- 316. FRESH MEADOWS—CINEMA CITY**—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Down and Out in Beverly Hills*. #2—*Crossroads*. #3—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Just Between Friends*. #4—*Thru Mar. 20: F/X*; *The Naked Cage*. Beg. Mar. 21: *Care Bears II: A New Generation*. #5—*Hannah and Her Sisters*.
- 317. FRESH MEADOWS—RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—*Pretty in Pink*. #2—*Bad Guys*.
- 318. JACKSON HEIGHTS—BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*Thru Mar. 20: The Jewel of the Nile*. Beg. Mar. 21: *Just Between Friends*.
- 319. JACKSON HEIGHTS—COLONY**—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Bad Guys*. #2—*Thru Mar. 20: American Commandos*. Beg. Mar. 21: *Hamburger: The Motion Picture*.
- 320. JACKSON HEIGHTS—JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—*Thru Mar. 20: Highland-*

er. Beg. Mar. 21: *Police Academy 3*. #2—*Crossroads*. #3—*The Naked Cage*.

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Thru Mar. 20: Twice in a Lifetime*. Beg. Mar. 21 (tent.): *Murphy's Romance*. #2—*The Jewel of the Nile*.

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Police Academy 3*. #2—*Thru Mar. 20: Wildcats*. Beg. Mar. 21: *F/X*.

324. REGO PARK—LOEWS LEFRACK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. Program unavailable.

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Bad Guys*. #2—*Program unavailable*.

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Thru Mar. 20: Bad Guys*. Beg. Mar. 21: *Just Between Friends*. #2—*Crossroads*.

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Pretty in Pink*. #2—*Program unavailable*.

STATEN ISLAND

AREA CODE 718

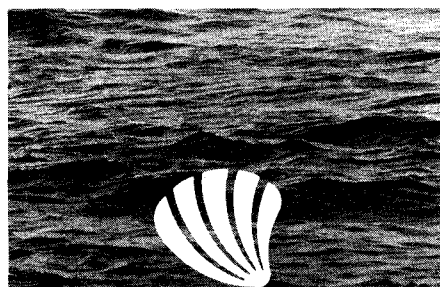
- 400. ELTINGVILLE—AMBOY**—356-3800. #1—*Thru Mar. 20: Pretty in Pink*. Beg. Mar. 21: *Sleeping Beauty*. #2—*Crossroads*.
- 401. NEW DORP—HYLAN**—351-6601. #1—*Hannah and Her Sisters*. #2—*Gung Ho*.
- 402. NEW DORP—LANE**—351-2110. *Thru Mar. 20: Down and Out in Beverly Hills*. Beg. Mar. 21: *Pretty in Pink*.
- 403. NEW DORP—RAE**—979-0444. #1—*Bad Guys*. #2—*American Commandos*. #3—*Thru Mar. 20: The Hitcher*. Beg. Mar. 21: *Just Between Friends*.
- 404. NEW DORP—RKO FOX PLAZA**—987-6800. #1—*House*. #2—*Highlander*.
- 405. NEW SPRINGVILLE—ISLAND**—761-6666. #1—*The Color Purple*. #2—*Thru Mar. 20: Wildcats*. Beg. Mar. 21: *Police Academy 3*.

LONG ISLAND

AREA CODE 516

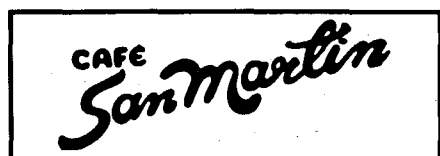
Nassau County

- 500. BALDWIN—GRAND AVENUE**—223-2323. #1—*Crossroads*. #2—*Thru Mar. 20: F/X*. Beg. Mar. 21: *Just Between Friends*.
- 503. BELLMORE—MOVIES**—783-7200. *Thru Mar. 20* (tent.): *Twice in a Lifetime*.
- 504. BETHPAGE—MID-ISLAND**—796-7500. Program unavailable.
- 505. EAST MEADOW—FLICK**—794-8008. #1—*Crossroads*. #2—*Down and Out in Beverly Hills*.
- 506. EAST MEADOW—MEADOWBROOK**—731-2423. #1—*Thru Mar. 20: Wildcats*. Beg. Mar. 21: *Police Academy 3*. #2—*F/X*. #3—*The Color Purple*. #4—*Thru Mar. 20: American Commandos*. Beg. Mar. 21: *Just Between Friends*.
- 507. FRANKLIN SQUARE—FRANKLIN**—775-3257. #1—*Thru Mar. 20: House*. Beg. Mar. 21: *Sleeping Beauty*. #2—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Down and Out in Beverly Hills*. #3—*The Color Purple*. #4—*Thru Mar. 20: Bad Guys*. Beg. Mar. 21: *Hamburger: The Motion Picture*.
- 508. GARDEN CITY—RKO ROOSEVELT FIELD**—741-4007. #1—*Pretty in Pink*. #2—*Down and Out in Beverly Hills*. #3—*Gung Ho*.
- 510. GREAT NECK—SQUIRE**—466-2020. #1—*Crossroads*. #2—*Gung Ho*. #3—*Thru Mar. 20: Highlander*. Beg. Mar. 21: *Police Academy 3*.
- 511. HEWLETT—RKO**—791-6768. Mar. 19-25: *White Nights*.
- 512. HICKSVILLE—HICKSVILLE**—931-0749. #1—*Thru Mar. 20: F/X*. Beg. Mar. 21: *Just Between Friends*. #2—*Thru Mar. 20: Down and Out in Beverly Hills*. Beg. Mar. 21: *Sleeping Beauty*.
- 513. HICKSVILLE—MID-PLAZA**—433-2400. #1—*The Color Purple*. #2—*Murphy's Romance*. #3—*Pretty in Pink*. #4—*Brazil*. #5—*Out of Africa*. #6—*Highlander*.
- 514. LAWRENCE—RKO**—371-0203. #1—*Bad Guys*. #2—*The Official Story*. #3—*Pretty in Pink*.



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MOVIES

- 515. LEVITTOWN—LEVITTOWN**—731-0516. #1—Thru Mar. 20: *The Trip to Bountiful*. Beg. Mar. 21: *Wildcats*. #2—*Twice in a Lifetime*.
- 516. LEVITTOWN—LOEWS NASSAU**—731-5400. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*Highlander*. #4—*Nomads*. #5—*Bad Guys*. #6—*House*.
- 517. LONG BEACH—PARK AVENUE**—432-0576. Thru Mar. 20: *House*.
- 518. LYNBROOK—LYNBROOK**—593-1033. #1—*Down and Out in Beverly Hills*. #2—*Hannah and Her Sisters*. #3—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*. #4—*Crossroads*.
- 519. LYNBROOK—STUDIO ONE**—599-1444. *The Official Story*.
- 520. MALVERNE—TWIN**—599-6966. #1—Thru Mar. 20: *The Trip to Bountiful*. Beg. Mar. 21: *Twice in a Lifetime*. #2—*Murphy's Romance*.
- 521. MANHASSET—MANHASSET**—627-7887. #1—*Down and Out in Beverly Hills*. #2—*Pretty in Pink*. #3—Thru Mar. 20: *The Color Purple*. Beg. Mar. 21: *Sleeping Beauty*.
- 523. MASSAPEQUA—PEQUA**—799-6464. *Hannah and Her Sisters*.
- 524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—*Down and Out in Beverly Hills*. #2—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Just Between Friends*. #3—*Gung Ho*. #4—*The Color Purple*. #5—*House*. #6—*Pretty in Pink*. #7—*Crossroads*. #8—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Police Academy 3*. #9—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Sleeping Beauty*.
- 525. MERRICK—TWIN**—546-1270. #1—*F/X*. #2—*Bad Guys*.
- 526. NEW HYDE PARK—HERRICKS**—747-0555. #1—*Crossroads*. #2—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*.
- 527. OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Mar. 20: *Twice in a Lifetime*. Beg. Mar. 21: *Wildcats*. #2—Thru Mar. 20: *Murphy's Romance*.
- 528. OLD BETHPAGE—CINE CAPRI**—752-1610. *Crossroads*.
- 529. PLAINVIEW—OLD COUNTRY**—931-4242. #1—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*. #2—Thru Mar. 20: *Twice in a Lifetime*. Beg. Mar. 21: *Care Bears II: A New Generation*.
- 531. PLAINVIEW—RKO TWIN**—931-1333. #1—*Gung Ho*. #2—*Down and Out in Beverly Hills*.
- 532. PORT WASHINGTON—MOVIES**—944-6200. #1—*Hannah and Her Sisters*. #2—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Police Academy 3*. #3—*Out of Africa*. #4—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*.
- 533. ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Pretty in Pink*.
- 534. ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Highlander*. #2—*The Color Purple*.
- 535. ROSLYN—ROSLYN**—621-8488. #1—*Brazil*. #2—Thru Mar. 20: *Ran*. Beg. Mar. 21: *9½ Weeks*.
- 536. SYOSSET—SYOSSET**—921-5810. #1—*Crossroads*. #2—*The Jewel of the Nile*. #3—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*.
- 537. SYOSSET—UA CINEMA 150**—364-0700. *Hannah and Her Sisters*.
- 538. VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*The Hitcher*. #2—*The Jewel of the Nile*. #3—*Highlander*.
- 539. VALLEY STREAM—SUNRISE**—825-5700. #1—*The Official Story*. #2—*Hollywood Vice Squad*. #3—*House*. #4—*Down and Out in Beverly Hills*. #5—*Nomads*. #6—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*. #7—*Crossroads*. #8—*Pretty in Pink*. #9—*Bad Guys*. #10—*The Naked Cage*. #11—*Hannah and Her Sisters*. #12—*Gung Ho*. #13—*The Color Purple*.
- 540. WANTAGH—RKO**—781-6969. Mar. 19–25: *White Nights*.
- 541. WESTBURY—DRIVE-IN**—334-3400. #1—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Police Academy 3*. #2—*Gung Ho*. #3—*Crossroads*.
- 542. WESTBURY—WESTBURY**—333-1911. #1—Thru Mar. 20: *The Jewel of the Nile*. #2—*The Trip to Bountiful*.

Suffolk County

- 600. BABYLON—BABYLON**—669-3399. #1—*Crossroads*. #2—*The Color Purple*. #3—*Hannah and Her Sisters*.

- 601. BABYLON—RKO**—669-0700. #1—*Highlander*. #2—*Bad Guys*.
- 602. BABYLON—SOUTH BAY**—587-7676. #1—*Pretty in Pink*. #2—*Down and Out in Beverly Hills*. #3—*F/X*.
- 603. BAY SHORE—CINEMA**—665-1722. Beg. Mar. 21: *Just Between Friends*.
- 604. BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*House*. #2—*Gung Ho*.
- 606. BRENTWOOD—BRENTWOOD**—273-3900. Thru Mar. 20: *F/X*. Beg. Mar. 21 (tent.): *Sleeping Beauty*.
- 607. BROOKHAVEN—MULTIPLEX**—289-8900. #1—*Pretty in Pink*. #2—*House*. #3—*The Color Purple*. #4—*Wildcats*. #5—*Down and Out in Beverly Hills*. #6—*Highlander*. #7—*Bad Guys*. #8—*Crossroads*. #9—*Gung Ho*. #10—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*. #11—*Hannah and Her Sisters*. #12—*The Jewel of the Nile*.
- 609. COMMACK—MULTIPLEX**—462-6953. #1—*Pretty in Pink*. #2—*The Official Story*. #3—*Hannah and Her Sisters*. #4—*House*. #5—*Wildcats*. #6—*Gung Ho*. #7—*Down and Out in Beverly Hills*. #8—*Bad Guys*. #9—*The Color Purple*. #10—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*. #11—*The Hitcher*.
- 610. COMMACK—RKO**—499-4545. #1—*Crossroads*. #2—*Highlander*.
- 611. CORAM—PINE**—698-6442. #1—*Crossroads*. #2—*Bad Guys*. #3—*The Official Story*. #4—*Murphy's Romance*.
- 612. CORAM—THE MOVIES AT CORAM**—732-6200. #1—*Gung Ho*. #2—*Hannah and Her Sisters*. #3—*Down and Out in Beverly Hills*. #4—*Pretty in Pink*. #5—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Police Academy 3*. #6—*The Color Purple*. #7—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Sleeping Beauty*. #8—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*.
- 613. EAST HAMPTON—CINEMAS**—324-0448. #1—*Hannah and Her Sisters*. #2—*Down and Out in Beverly Hills*. #3—*The Color Purple*. #4—Thru Mar. 20: *The Official Story*. Beg. Mar. 21: *Police Academy 3*. #5—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Sleeping Beauty*.
- 614. ELWOOD—ELWOOD**—499-7800. #1—*Pretty in Pink*. #2—*Murphy's Romance*.
- 615. FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—Thru Mar. 20: *American Commandos*. Beg. Mar. 21 (tent.): *Pretty in Pink*. #2—Thru Mar. 20: *White Nights*. Beg. Mar. 21: *Sleeping Beauty*.
- 618. HUNTINGTON—RKO SHORE**—421-5200. #1—*Gung Ho*. #2—*The Color Purple*. #3—*The Official Story*. #4—*Bad Guys*.
- 619. HUNTINGTON—RKO WHITMAN**—423-1300. *Down and Out in Beverly Hills*.
- 620. ISLIP—ISLIP**—581-5200. #1—*Hannah and Her Sisters*. #2—Thru Mar. 20: *F/X*. Beg. Mar. 21: *Care Bears II: A New Generation*. #3—*Crossroads*.
- 621. LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Down and Out in Beverly Hills*.
- 622. LAKE RONKONKOMA—LAKESIDE**—981-7100. Thru Mar. 20: *F/X*.
- 623. LINDENHURST—LINDENHURST**—888-5400. Thru Mar. 20: *The Delta Force*. Beg. Mar. 21: *Wildcats*.
- 624. MATTITUCK—MATTITUCK**—298-4405. #1—*Crossroads*. #2—*Hannah and Her Sisters*. #3—*Bad Guys*. #4—Thru Mar. 20: *F/X*. #5—*Murphy's Romance*.
- 626. NESCONSET—SMITHTOWN ALL-WEATHER IN-DOOR**—265-8118. Thru Mar. 20: *Highlander*.
- 627. NORTHPORT—NORTHPORT**—261-8600. Thru Mar. 20: *Murphy's Romance*. Beg. Mar. 21: *Wildcats*.
- 628. OAKDALE—OAKDALE**—589-8118. Thru Mar. 20: *The Delta Force*. Beg. Mar. 21: *Sleeping Beauty*.
- 629. PATCHOGUE—TRIPLEX**—475-0601. #1—*Down and Out in Beverly Hills*. #2—Thru Mar. 20: *Pretty in Pink*. Beg. Mar. 21: *Police Academy 3*. #3—*Crossroads*.
- 632. PATCHOGUE—SUNWAVE**—475-7766. #1—*Gung Ho*. #2—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 633. PORT JEFFERSON—MINI EAST**—928-6555. Thru Mar. 20: *House*. Beg. Mar. 21: *Police Academy 3*. #2—*F/X*.
- 634. PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Mar. 19–25: *White Nights*.
- 635. RIVERHEAD—SUFFOLK**—727-3133. Thru Mar. 20: *House*; *Black Moon Rising*.
- 636. SAG HARBOR—SAG HARBOR**—725-0010. Thru Mar. 20: *The Trip to Bountiful*. Beg. Mar. 21: *Dangerous Moves*.

MOVIES

- 637. SAYVILLE—SAYVILLE**—589-0232. #1—Thru Mar. 20: *Wildcats*. #2—Thru Mar. 20: *The Color Purple*. Beg. Mar. 21 (tent.): *Care Bears II: A New Generation*. #3—Thru Mar. 20: *Murphy's Romance*.
- 639. SHIRLEY—TWIN**—281-4466. #1—Thru Mar. 20: *Murphy's Romance*. Beg. Mar. 21: *Sleeping Beauty*. #2—Thru Mar. 20: *The Hitcher*. Beg. Mar. 21: *Wildcats*.
- 640. SMITHTOWN—SMITHTOWN**—265-1551. *Hannah and Her Sisters*.
- 641. SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—*Gung Ho*. #2—*Crossroads*. #3—Thru Mar. 20: *Pretty in Pink*. Beg. Mar. 21 (tent.): *9½ Weeks*.
- 642. STONY BROOK—LOEWS**—751-2300. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*F/X*.
- 643. WEST ISLIP—TWIN**—669-2626. #1—Thru Mar. 20: *Murphy's Romance*. Beg. Mar. 21: *Wildcats*. #2—*The Jewel of the Nile*.
- 644. WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—*Gung Ho*. #2—*Pretty in Pink*. Beg. Mar. 21: *Care Bears II: A New Generation*.
- 645. WESTHAMPTON—WESTHAMPTON**—288-1500. Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—*Gung Ho*. #2—*Hannah and Her Sisters*.
- 701. BEDFORD VILLAGE—CINEMA 22**—234-9577. *Pretty in Pink*.
- 702. BRONXVILLE—BRONXVILLE**—961-4030. #1—*F/X*. #2—*Crossroads*. #3—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Just Between Friends*.
- 703. GREENBURGH—CINEMA 100**—946-4680. #1—*Hannah and Her Sisters*. #2—Beg. Mar. 21: *Care Bears II: A New Generation*.
- 704. HARRISON—CINEMA**—835-2961. Program unavailable.
- 705. HARTSDALE—CINEMA**—428-2200. #1—*Gung Ho*. #2—*Pretty in Pink*. #3—*Wildcats*. #4—*Crossroads*.
- 706. LARCHMONT—PLAYHOUSE**—834-3001. *Hannah and Her Sisters*.
- 707. MAMARONECK—PLAYHOUSE**—698-2200. #1—*Down and Out in Beverly Hills*. #2—*Crossroads*. #3—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Just Between Friends*. #4—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Police Academy 3*.
- 709. MOUNT VERNON—PARKWAY**—664-3311. Thru Mar. 20: *The Jewel of the Nile*. Beg. Mar. 21 (tent.): *F/X*.
- 710. NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—*Down and Out in Beverly Hills*. #2—*The Color Purple*. #3—*The Naked Cage*; *American Commandos*. #4—*Bad Guys*. #5—*House*. #6—*Crossroads*. #7—*Gung Ho*.
- 712. OSSINING—ARCADIAN**—941-5200. #1—*Bad Guys*. #2—*Highlander*. #3—*The Color Purple*.
- 713. PEEKSKILL—BEACH**—737-6262. #1—*Crossroads*. #2—*Hannah and Her Sisters*. #3—*Bad Guys*. #4—Thru Mar. 20: *F/X*. #5—Thru Mar. 20: *House*. Beg. Mar. 21: *Just Between Friends*.
- 714. PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—*Gung Ho*. #2—*Down and Out in Beverly Hills*. #3—*Pretty in Pink*. #4—*Highlander*.
- 715. PELHAM—PICTURE HOUSE**—738-3160. Thru Mar. 20: *F/X*.
- 716. PLEASANTVILLE—ROME**—769-0720. #1—*Gung Ho*. #2—*Pretty in Pink*.
- 717. RYE—RYE RIDGE**—939-8177. #1—*Pretty in Pink*. #2—Program unavailable.
- 718. SCARSDALE—FINE ARTS**—723-6699. *The Official Story*.
- 719. SCARSDALE—PLAZA**—725-0078. Program unavailable.
- 720. WHITE PLAINS—GALLERIA**—997-8198. #1—*The Color Purple*. #2—*Down and Out in Beverly Hills*.
- 721. WHITE PLAINS—UA CINEMA**—946-2820. Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 722. YONKERS—CENTRAL PLAZA**—793-3232. #1—*Down and Out in Beverly Hills*. #2—*The Color Purple*. #3—*Highlander*. #4—Thru Mar. 20: *House*. Beg. Mar. 21: *Care Bears II: A New Generation*.

- 723. YONKERS—MOVIELAND**—793-0002. #1—*Hannah and Her Sisters*. #2—*Gung Ho*. #3—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*. #4—*Pretty in Pink*.
- 724. YONKERS—PARK HILL**—969-4477. #1—*The Naked Cage*. #2—*Bad Guys*. #3—*House*.
- 725. YORKTOWN HEIGHTS—TRIANGLE**—245-8850. #1—Thru Mar. 20: *The Jewel of the Nile*. Beg. Mar. 21 (tent.): *Pretty in Pink*. #2—Thru Mar. 20: *Murphy's Romance*. Beg. Mar. 21 (tent.): *The Color Purple*.

Rockland County

- 752. NANUET—MALL**—623-6336. Program unavailable.
- 753. NANUET—ROUTE 59**—623-3355. Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 754. NANUET—RKO MOVIES**—623-0211. #1—*Down and Out in Beverly Hills*. #2—*Bad Guys*. #3—*Crossroads*. #4—*The Color Purple*. #5—*Hannah and Her Sisters*.
- 755. NEW CITY—TOWN**—634-5100. #1—*Pretty in Pink*. #2—Thru Mar. 20: *Witness*. Beg. Mar. 21: *Just Between Friends*.
- 756. NEW CITY—UA CINEMA 304**—634-8200. #1—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*. #2—*Crossroads*.
- 757. NYACK—CINEMA EAST**—358-6631. *Hannah and Her Sisters*.
- 759. PEARL RIVER—CENTRAL**—735-2530. *Gung Ho*.
- 760. PEARL RIVER—PEARL RIVER**—735-6500. *Pretty in Pink*.
- 761. SPRING VALLEY—CINEMA 45**—352-1445. *Out of Africa*.
- 762. SPRING VALLEY—PIX**—425-6902. #1—*Gung Ho*. #2—Thru Mar. 20: *F/X*.
- 763. STONY POINT—9 W CINEMA**—942-0303. Thru Mar. 20: *The Jewel of the Nile*. Beg. Mar. 21: *Sleeping Beauty*.
- 764. SUFFERN—LAFAYETTE**—357-6030. *Down and Out in Beverly Hills*.
- 765. WEST HAVERSTRAW—PLAZA**—947-2220. Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *Hamburger: The Motion Picture*.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS**—775-0070. #1—Thru Mar. 20: *The Jewel of the Nile*. #2—Thru Mar. 20: *Wildcats*.
- 801. DANBURY—CINE**—743-2200. #1—*Hannah and Her Sisters*. #2—*The Color Purple*. #3—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 802. DANBURY—CINEMA**—748-2923. #1—*Pretty in Pink*. #2—*Gung Ho*.
- 803. DANBURY—PALACE**—748-7496. #1—*Crossroads*. #2—*Down and Out in Beverly Hills*. #3—Thru Mar. 20: *House*. Beg. Mar. 21: *Police Academy 3*.
- 804. DARIEN—PLAYHOUSE**—655-0100. *Out of Africa*.
- 805. FAIRFIELD—COMMUNITY**—255-6555. #1—*Highlander*. #2—*Down and Out in Beverly Hills*.
- 806. FAIRFIELD—COUNTY**—334-1411. *Pretty in Pink*. Beg. Mar. 21: *Care Bears II: A New Generation*.
- 807. GREENWICH—CINEMA**—869-6030. #1—*Brazil*. #2—*Out of Africa*.
- 808. GREENWICH—PLAZA**—869-4030. #1—*Hannah and Her Sisters*. #2—*Pretty in Pink*. #3—*The Color Purple*.
- 810. NORWALK—CINEMA**—838-4504. #1—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Police Academy 3*. #2—*Crossroads*.
- 811. NORWALK—NORWALK**—866-9202. *House*.
- 812. SOUTH NORWALK—SONO**—866-9202. Mar. 18–20: 19th Tournee of Animation. Mar. 21–24: *Colonel Redd*. Mar. 25–27: *What's Up, Tiger Lily?*
- 813. SPRINGDALE—STATE**—325-0250. Thru Mar. 20: *Spies Like Us*. Beg. Mar. 21: *The Color Purple*.
- 814. STAMFORD—AVON**—324-9205. #1—*Down and Out in Beverly Hills*. #2—*House*.
- 815. STAMFORD—CINEMA**—324-3100. #1—*Gung Ho*. #2—*Crossroads*. #3—Thru Mar. 20: *The Naked Cage*. Beg. Mar. 21: *9½ Weeks*.

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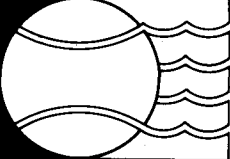
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MOVIES

- 816. STAMFORD—PARK PLACE**—323-1600. #1—Thru Mar. 20: *The Official Story*. #2—Thru Mar. 20: *Bad Guys*.
- 817. STAMFORD—RIDGEWAY**—323-5000. #1—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*. #2—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*.
- 818. TRUMBULL—TRANS-LUX**—374-0462. #1—Hannah and Her Sisters. #2—Crossroads. #3—Thru Mar. 20: *Wildcats*. Beg. Mar. 21 (tent.): *Police Academy 3*.
- 819. WESTPORT—FINE ARTS**—227-3324. #1—Gung Ho. #2—Pretty in Pink. #3—227-9619. *Hannah and Her Sisters*. #4—226-6666. *The Color Purple*.
- 820. WESTPORT—POST**—227-0500. Thru Mar. 20: *The Official Story*. Beg. Mar. 21: *Just Between Friends*.
- 821. WILTON—CINEMA**—762-5678. *Down and Out in Beverly Hills*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—997-6873. #1—Crossroads. #2—*Bad Guys*. #3—Thru Mar. 20: *House*. Beg. Mar. 21: *Police Academy 3*.
- 901. JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*The Color Purple*. #2—*Down and Out in Beverly Hills*.
- 902. JERSEY CITY—LOEWS**—653-4600. #1—Gung Ho. #2—*Bad Guys*. #3—*House*.
- 903. JERSEY CITY—STATE**—653-5200. #1—Crossroads. #2—*The Naked Cage*. #3—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Police Academy 3*. #4—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Sleeping Beauty*.
- 904. SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—Gung Ho. #2—*The Delta Force*. #3—*Bad Guys*. #4—*House*.
- 905. SECAUCUS—LOEWS MEADOW**—866-6161. #1—*Wildcats*. #2—*Pretty in Pink*. #3—Crossroads. #4—*Hannah and Her Sisters*. #5—*Down and Out in Beverly Hills*. #6—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*.
- 907. WEST NEW YORK—MAYFAIR**—865-2010. Thru Mar. 20: *Knight of the City*; *The Delta Force*. Beg. Mar. 21: *Hollywood Vice Squad*; *House*.

Essex County

- 910. BLOOMFIELD—CENTER**—748-7900. *House*.
- 911. BLOOMFIELD—RKO ROYAL**—748-3555. #1—Gung Ho. #2—*The Naked Cage*; *American Commandos*.
- 912. CEDAR GROVE—CINEMA 23**—239-1462. *Hannah and Her Sisters*.
- 915. LIVINGSTON—COLONY**—992-0800. Thru Mar. 20: *F/X*. Beg. Mar. 21: *Just Between Friends*.
- 916. MAPLEWOOD—MAPLEWOOD**—763-3100. Crossroads.
- 917. MILLBURN—RKO**—376-0800. #1—*The Official Story*. #2—*Bad Guys*.
- 918. MONTCLAIR—CLARIDGE**—746-5564. #1—Thru Mar. 20: *Brazil*. Beg. Mar. 21: *9½ Weeks*. #2—*Down and Out in Beverly Hills*. #3—*Out of Africa*.
- 919. MONTCLAIR—WELLMONT**—783-9500. #1—Thru Mar. 20: *Rocky IV*. Beg. Mar. 21: *Sleeping Beauty*. #2—*The Jewel of the Nile*. #3—*Bad Guys*.
- 920. NUTLEY—FRANKLIN**—667-1777. #1—*Down and Out in Beverly Hills*. #2—Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *Sleeping Beauty*. #3—Thru Mar. 20: *Murphy's Romance*.
- 921. UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*. #2—*F/X*. #3—*The Official Story*.
- 922. VERONA—VERONA**—239-0880. Crossroads.
- 923. WEST ORANGE—ESSEX GREEN**—731-7755. #1—Gung Ho. #2—*Pretty in Pink*. #3—*The Color Purple*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru Mar. 20: *F/X*.
- 931. CRANFORD—RKO**—276-9120. #1—*Bad Guys*. #2—*House*.
- 932. ELIZABETH—ELMORA**—352-3483. Crossroads.
- 933. LINDEN—TWIN**—925-9787. #1—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*. #2—

Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *Sleeping Beauty*.

- 934. ROSELLE PARK—PARK**—245-0358. Thru Mar. 20: *The Jewel of the Nile*. Beg. Mar. 21: *Murphy's Romance*.
- 935. SUMMIT—STRAND**—273-3900. *Down and Out in Beverly Hills*.
- 936. UNION—FIVE POINTS**—964-3466. #1—*The Color Purple*. #2—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*.
- 937. UNION—LOST PICTURE SHOW**—964-4497. *Hannah and Her Sisters*.
- 938. UNION—RKO**—686-4373. #1—Gung Ho. #2—*Pretty in Pink*.
- 939. WESTFIELD—RIALTO**—232-1288. #1—Crossroads. #2—*Down and Out in Beverly Hills*. #3—*Murphy's Romance*.
- 940. WESTFIELD—TWIN**—654-4720. #1—Thru Mar. 20: *F/X*. #2—*Hannah and Her Sisters*.

Bergen County

- 950. BERGENFIELD—BERGENFIELD**—385-1600. Gung Ho.
- 951. CLOSTER—CLOSTER**—768-8800. *Pretty in Pink*.
- 952. EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—Thru Mar. 20: *Highlander*. Beg. Mar. 21: *Just Between Friends*. #2—*House*. #3—*The Color Purple*. #4—*Hannah and Her Sisters*.
- 953. EMERSON—TOWN**—261-1000. Gung Ho.
- 954. FAIR LAWN—HYWAY**—796-1717. #1—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Sleeping Beauty*. #2—Crossroads.
- 955. FAIRVIEW—TWIN**—941-2424. #1—Gung Ho. #2—*Pretty in Pink*.
- 956. FORT LEE—LINWOOD**—944-6900. #1—Crossroads. #2—Thru Mar. 20: *Down and Out in Beverly Hills*. Beg. Mar. 21: *Police Academy 3*.
- 957. FORT LEE—SHARON**—224-0202. Thru Mar. 20: *Murphy's Romance*.
- 958. OAKLAND—TWIN**—337-4478. #1—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Police Academy 3*. #2—Thru Mar. 20: *Bad Guys*. Beg. Mar. 21: *Just Between Friends*.
- 959. PALISADES PARK—PARK LANE**—944-1086. #1—Thru Mar. 20: *Twice in a Lifetime*. Beg. Mar. 21: *Wildcats*. #2—Thru Mar. 20: *F/X*.
- 960. PARAMUS—CINEMA 35**—845-5070. Program unavailable.
- 962. PARAMUS—RKO BERGEN MALL**—845-4449. *The Official Story*.
- 963. PARAMUS—RKO ROUTE 4**—487-7909. #1—Gung Ho. #2—*The Hitcher*. #3—*Highlander*. #4—*The Color Purple*. #5—*9½ Weeks*. #6—*Down and Out in Beverly Hills*. #7—*Hannah and Her Sisters*. #8—*Wildcats*. #9—*The Official Story*. #10—*Pretty in Pink*.
- 964. PARAMUS—RKO ROUTE 17**—843-3830. #1—*House*. #2—*The Naked Cage*; *The Delta Force*. #3—*Bad Guys*.
- 965. RAMSEY—CINEMA**—825-2090. Thru Mar. 20: *Down and Out in Beverly Hills*. Beg. Mar. 21 (tent.): *Sleeping Beauty*.
- 966. RAMSEY—INTERSTATE**—327-0153. Program unavailable.
- 967. RIDGEFIELD PARK—RIALTO**—641-0617. Thru Mar. 20: *Twice in a Lifetime*. Beg. Mar. 21: *Wildcats*.
- 968. RIDGEWOOD—RKO WARNER**—444-1234. #1—Gung Ho. #2—*Pretty in Pink*. #3—*Down and Out in Beverly Hills*. #4—*Bad Guys*.
- 969. RIDGEWOOD—ROSEBUD**—670-9183. Mar. 17-20: *Strangers on a Train*. Mar. 21-23: *The Song of Bernadette*. Mar. 24-27: *Notorious*.
- 970. RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Mar. 20: *Iron Eagle*. Beg. Mar. 21: *Sleeping Beauty*. #2—Thru Mar. 20: *Murphy's Romance*. Beg. Mar. 21: *Wildcats*.
- 971. TEANECK—MOVIE CITY**—836-3334. #1—*Kiss of the Spider Woman*. #2—*The Trip to Bountiful*. #3—Thru Mar. 20: *Murphy's Romance*. #4—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Just Between Friends*. #4—Crossroads.
- 973. WASHINGTON TOWNSHIP—CINEMA**—666-2221. Program unavailable.
- 974. WESTWOOD—PASCACK**—664-3200. #1—*Hannah and Her Sisters*. #2—Crossroads. #3—Thru Mar. 20: *Wildcats*. Beg. Mar. 21: *Just Between Friends*. #4—Thru Mar. 20: *American Commandos*. Beg. Mar. 21: *Police Academy 3*.

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York*'s critic.

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. 48

ANGRY HARVEST—(1 hr. 42 min., '85) In German, English subtitles. In Silesia during World War II, a prosperous Polish farmer harbors and lusts after a beautiful Jewish fugitive from a death train. With Armin Mueller-Stahl and Elisabeth Trissenaar. Screenplay by Agnieszka Holland and Paul Hengge. Dir. Holland. 81

BAD GUYS—(1 hr. 28 min., '86) Two policemen suspended from the force try to make some extra money as a wrestling tag team: a comedy. With Ruth Buzzi, Sgt. Slaughter, and the Kremlin Krushers. Dir. Joel Silberg. PG. 37, 88, 89, 100, 105, 107, 110, 112, 114, 201, 202, 208, 211, 212, 217, 219, 306, 308, 317, 319, 326, 327, 403, 507, 514, 516, 525, 539, 601, 607, 609, 611, 618, 624, 710, 712, 713, 724, 754, 765, 816, 900, 902, 904, 917, 919, 920, 931, 933, 958, 964, 968

THE BOYS NEXT DOOR—(1 hr. 31 min., '85) A thriller about two troubled teenagers who graduate from pranks to murder. With Maxwell Caulfield, Charlie Sheen, and Patti D'Arbanville. Screenplay by Glen Morgan and James Wong. Dir. Penelope Spheeris. R. 11, 54, 88

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from 1984 and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but like so many fantasists, Gilliam has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard worked on the screenplay. (Jan. 27, 1986) PG-13. 6, 36, 54, 88, 513, 535, 807, 918

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906-1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by nature. The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. 10, 33, 46, 56, 68, 85, 108, 112, 114, 204, 209, 210, 212, 214, 302, 304, 307, 313, 405, 506, 507, 513, 521, 524, 534, 539, 600, 607, 609, 612, 613, 618, 624, 637, 710, 712, 720, 722, 725, 754, 801, 808, 813, 819, 901, 923, 936, 952, 963

THE COURTESANS OF BOMBAY—(1 hr. 13 min., '83) Part documentary—part narrative look at several generations of singing and dancing women. Credited as a film by Ismail Merchant, Ruth Praver Jhabvala, and James Ivory; produced and directed by Merchant. 1

CROSSROADS—(1 hr. 38 min., '86) A young guitarist, trained on classical music and obsessed with the legendary blues artist Robert Johnson, hits the road in search of an unrecorded song by Johnson he believes to exist. With Ralph Macchio, Joe Seneca, and Jami Gertz. Musical score composed and performed by Ry Cooder. Written by John Fusco III. Dir. Walter Hill. R. 20, 22, 40, 55, 66, 106, 110, 113, 114, 200, 204, 206, 217, 219, 300, 309, 315, 316, 320, 327, 400, 500, 505, 510, 518, 524, 526, 528, 536, 539, 541, 600, 607, 610, 611, 620, 624, 629, 641, 702, 705, 707, 710, 713, 754, 756, 803, 810, 815, 818, 900, 903, 905, 916, 922, 932, 939, 954, 956, 971, 974

★ DOWN AND OUT IN BEVERLY HILLS—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning*.) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo*. The movie is sloppily constructed and occasionally a little vague, but it's juicy, irresistibly funny. (Feb. 3, 1986) R. 20, 24, 43, 55, 88, 104, 106, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 313, 316, 402, 505, 507, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 629, 707, 710, 714, 720, 722, 754, 764, 803, 805, 814, 821, 901, 905, 918, 920, 935, 939, 956, 963, 965, 968

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan

Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venera. (Mar. 10, 1986) R. 25, 40, 60, 65, 85, 114, 200, 218, 302, 304, 312, 315, 316, 322, 500, 506, 512, 518, 525, 526, 529, 532, 539, 602, 606, 607, 609, 612, 613, 620, 622, 624, 633, 642, 702, 709, 713, 715, 762, 915, 921, 930, 940, 959

★ THE GODS MUST BE CRAZY—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman Ntshau. (July 30, 1984) PG. 5, 44

GUNG HO—(2 hr., '86) Reviewed in this issue. PG-13. 25, 32, 67, 85, 100, 103, 108, 114, 201, 203, 206, 208, 211, 301, 307, 314, 318, 401, 508, 510, 516, 524, 531, 539, 541, 604, 607, 609, 612, 618, 632, 641, 642, 644, 700, 705, 710, 714, 716, 723, 759, 762, 802, 815, 819, 902, 904, 911, 923, 938, 950, 953, 955, 963, 968

★ HANNAH AND HER SISTERS—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. 23, 33, 61, 85, 104, 114, 200, 206, 207, 213, 302, 304, 310, 312, 316, 401, 518, 523, 532, 537, 539, 600, 607, 609, 612, 613, 620, 624, 640, 700, 703, 706, 713, 723, 754, 757, 801, 808, 818, 819, 905, 912, 937, 940, 952, 963, 974

HIGHLANDER—(1 hr. 51 min., '86) An adventure drama about immortal antagonists who vie for possession of a prize that conveys the ultimate power. With Christopher Lambert, Roxanne Hart, Clancy Brown, and Sean Connery. Screenplay by Gregory Widen, Peter Bellwood, and Larry Ferguson; story by Widen. Dir. Russell Mulcahy. R. 20, 35, 50, 67, 85, 106, 110, 112, 114, 204, 210, 217, 219, 300, 304, 306, 309, 312, 316, 320, 322, 404, 507, 510, 513, 516, 524, 532, 534, 538, 601, 607, 610, 612, 626, 632, 645, 707, 712, 714, 721, 722, 753, 801, 805, 810, 817, 903, 905, 921, 933, 952, 963

HOUSE—(1 hr. 33 min., '86) An author of horror stories moves into a mysterious house in which some grisly incidents have occurred. With William Katt, George Wendt, Kay Lenz, and Richard Moll. Screenplay by Ethan Wiley; story by Fred Dekker. Dir. Steve Miner. 32, 101, 110, 114, 200, 203, 211, 219, 305, 306, 308, 404, 507, 516, 517, 524, 539, 604, 607, 609, 633, 635, 710, 713, 722, 724, 803, 811, 814, 900, 902, 904, 907, 910, 931, 952, 964

*** THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone*. Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric*, is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. 33, 215, 318, 321, 536, 538, 542, 607, 643, 709, 725, 763, 800, 919, 934

JUST BETWEEN FRIENDS—(1 hr. 50 min., '86) The friendship between two women, one married with children and the other single with a competitive career, is tested by unusual circumstances involving the men in their lives. With Mary Tyler Moore, Christine Lahti, Sam Waterston, and Ted Danson. Written and directed by Allan Burns. PG-13. 24, 43, 55, 102, 104, 106, 114, 200, 202, 206, 218, 300, 304, 309, 310, 315, 316, 318, 327, 403, 500, 506, 512, 518, 524, 526, 529, 532, 539, 603, 607, 609, 612, 632, 645, 702, 707, 713, 721, 753, 755, 801, 817, 820, 905, 915, 921, 933, 952, 958, 971, 974

*** KAOS**—(3 hr. 8 min., '84) In Italian, Eng. subtitles. A beautiful and sinister work from Paolo and Vittorio Taviani. The film is composed of four stories derived from the work of Luigi Pirandello, all set in turn-of-the-century Sicily, a land abandoned and betrayed. The first two stories are as great as anything the Tavianis have ever done. The magnificent Margarita Lozano plays a crazed woman who has been writing to her sons in America for fourteen years and has never heard from them. On the monthly day of emigration, fresh sons and daughters gather on a terrifyingly bare white road—an event that serves as a catalyst for a series of brutal confrontations between parents and children. The next episode, a pure folk tale, is tinged with horror: A young woman, feverish with unfulfilled erotic longing, is married to a gentle but unappealing farmer. Comes the full moon, he locks himself out, grabs a tree, and howls with rage. He's a werewolf, all right, but a repentant one, and he agrees that his wife should be protected. The episode is a perfect fable of alienation and romantic anguish. The two remaining stories are lesser affairs, but there's an incandescent epilogue, in which the Tavianis suggest that the source of narrative art is found in memories so beautiful they can only be recalled with pain. (Feb. 24, 1986) R. 81

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated

1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. 4, 53, 216, 971

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcee who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. 47, 310, 311, 321, 513, 520, 527, 611, 614, 624, 627, 637, 639, 643, 725, 920, 934, 939, 957, 970, 971

*** MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneurial type. The uncle sets up Omar in business as manager of a failing laundromat in South London, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers stretch hands across racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistani émigrés, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Kureishi's loyalties are split, and the movie benefits from his mixed-up feelings. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. 84

9½ WEEKS—(1 hr. 53 min., '86) The only thing we learn about sadists and masochists from this S&M romantic drama is that they're extraordinarily quiet. Early on, Mickey Rourke, as a New York financial whiz with a hundred identical suits, asserts his mastery over beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from that point on she belongs to him. The movie was directed by Adrian Lyne (*Flashdance*), who started out by making commercials. Lyne is still making them. Despite the colorful sex (brief, violent encounters in odd, cold, and wet places; eager tongues working on fruits and vegetables, etc.), *9½ Weeks* has the least sensual look and rhythm possible; it keeps drifting off into static, shiny attempts to make the ultimate perfume ad. Basinger is beautiful and immensely likable and Mickey Rourke is attractive, though inaudible. They are the right stars for erotic drama, but *9½ Weeks* is almost completely boring. (Mar. 3, 1986) R. 62, 80, 535, 641, 815, 918, 963

*** THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) 11, 81, 88, 209, 216, 514, 519, 539, 609, 611, 613, 618, 718, 816, 820, 917, 921, 962, 963

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmanipulated per-

formance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. 10, 33, 64, 304, 311, 513, 532, 761, 804, 807, 918

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. The movie is promonogamy, pro-friendship, pro-women, very clean, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) 84

POLICE ACADEMY 3: BACK IN TRAINING—(est.: 1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, David Graf, Michael Winslow, Marion Ramsey, Leslie Easterbrook, Art Metrano, Tim Kazurinsky, Bobcat Goldthwait, and George Gaynes. Screenplay by Gene Quintano. Dir. Jerry Paris. PG. 21, 35, 54, 68, 100, 106, 113, 201, 204, 206, 210, 219, 300, 315, 320, 322, 405, 506, 510, 524, 532, 536, 541, 612, 613, 629, 633, 707, 723, 756, 803, 810, 817, 818, 900, 903, 936, 956, 958, 974

PRETTY IN PINK—(1 hr. 36 min., '86) The new Molly Ringwald movie, written and produced by her usual collaborator, John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager*. The picture is hopelessly in love with Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly makes cool-looking clothes, in thrift shop—Annie Hall style, out of scraps, old vests, and hats, yet the rich girls at her school—whorey vixens with too much blonde hair—treat her as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom, and then, under pressure from friends, withdraws the invitation. John Hughes starts out making a movie about social class, but he doesn't go into the subject nearly far enough. The picture is less about class than the usual personality conflicts among adolescents. Still, Ringwald gives the material a ripe, romantic glow. With James Spader as a rich sleaze, Jon Cryer as a jabbering put-on artist, and Annie Potts as a sympathetic grown-up. Directed by Hughes protégé Howard Deutch. (Mar. 10, 1986) PG-13. 25, 31, 62, 85, 103, 114, 201, 203, 206, 213, 305, 307, 317, 318, 328, 400, 402, 508, 513, 514, 516, 521, 524, 533, 539, 602, 607, 609, 612, 614, 615, 629, 641, 642, 644, 701, 705, 714, 716, 717, 723, 725, 755, 760, 802, 806, 808, 819, 905, 923, 938, 951, 955, 963, 968

*** RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear*, Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching

Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. 51, 218, 535

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The film-making team of James Ivory (director), Ismail Merchant (producer), and Ruth Praver Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The book is a key document of the war against prudishness, and the filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl largely stifled by her upbringing. In Florence, she's confronted by sudden death and by physical passion, and she begins to wake up. Cranky and self-deluding, she's not one of the great heroines, but her unfinished character becomes a kind of battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, James Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. With Maggie Smith as the prurient chaperone Charlotte, Julian Sands as the morose but virile young George Emerson, Denholm Elliott as his blunt-speaking anarchist father, Daniel Day Lewis as the priggish suitor, and Simon Callow as the clergyman Mr. Beebe. (Mar. 17, 1986) 52

SALVADOR—(2 hr. 2 min., '86) Reviewed in this issue. R. 5, 49, 60

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part I (4 hr. 33 min., plus intermission) and Part II (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) 82

16 DAYS OF GLORY—(2 hr. 25 min., '85) The official film record of the 1984 Olympic Games at Los Angeles, featuring the athletes Edwin Moses, Carl Lewis, Joan Benoit, Mary Lou Retton, Daley Thompson, Ecaterina Szabo, and many others. Written and directed by Bud Greenspan. G. 41

SMOOTH TALK—(1 hr. 32 min., '85) A drama, based on the Joyce Carol Oates story "Where Are You Going, Where Have You Been?" about the sexual awakening of a fifteen-year-old girl. With Laura Dern, Treat Williams, Mary Kay Place, Elizabeth Berridge, and Levon Helm. Screenplay by Tom Cole. Dir. Joyce Chopra. 63

★ **SUGARBABY**—(1 hr. 26 min., '84) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome young subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp) acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have

been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) 11

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote, based on his Broadway play. Dir. Peter Masterson. PG. 11, 57, 515, 520, 542, 636, 971

TURTLE DIARY—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. This caper is played not for craziness and laughs, but soberly, quietly the event serves as a break in the tedium of their lives, which have been threatening to slip into a suicidal gloom. The kidnappers wind up liberating themselves—slightly. Very slightly. The movie is proudly, pedantically small, and so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. 57

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) 4

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. 21, 33, 68, 113, 114, 201, 214, 301, 312, 322, 405, 506, 515, 524, 527, 536, 607, 609, 612, 623, 627, 637, 639, 643, 705, 723, 756, 800, 817, 818, 905, 936, 958, 959, 963, 967, 970, 974

REVIVALS

ANNIE HALL—(1 hr. 33 min., '77) One of Woody Allen's best, an almost perfect blending of satire and romance. This was the first movie in which Woody jetisoned his shlump character and turned loose his aggression. At the time, the effect was exhilarating. Co-starring Diane Keaton as the Wisconsin girl who comes to Manhattan. 87

BIZET'S CARMEN—(2 hr. 32 min., '84) In French, Eng. subtitles. Vibrant, spectacular, and emotionally satisfying. Plácido Domingo is Don José, goaded by Carmen (Julia Migenes-Johnson) and then destroyed by his helpless passion for her. Director Francesco Rosi returns the story to its Andalusian roots, and his view of the material is both realistic and theatrical, objective and romantic—the movie transcends the usual boundaries of style and reaches a new synthesis of its own. With Ruggero Raimondi and Faith Esham. 87

THE MAGIC FLUTE—(2 hr. 14 min., '75) In Swedish, Eng. subtitles. Ingmar Bergman's enchanting version of the Mozart opera suggests that the filmmaker should have taken more frequent holidays from anxiety, despair, and God. Bergman's staging is fluid and intimate in a way that opera on stage could never be, and Mozart's drama of the trials of love emerges with clarity and force. 87

THE MAN WHO CAME TO DINNER—(1 hr. 52 min., '41) Monty Woolley repeats his stage role in the Kaufman-

Hart piece à clef about self-made legends (Alexander Woolcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a midwestern household invaded and overturned by the crazed denizens of New York stage and society. With Bette Davis. Dir. William Keighley. 83

MY DARLING CLEMENTINE—(1 hr. 37 min., '46) One of the greatest of all Westerns. John Ford recasts the story of Wyatt Earp, Doc Holliday, and the Clanton boys in nostalgic terms, yet the emotions of the fable are harsh and unyielding. With a classic performance by Henry Fonda as the stoic and taciturn Wyatt Earp. Also starring Victor Mature, Walter Brennan, and Linda Darnell. Beautiful black-and-white photography. 8

THE MYSTERY OF PICASSO—(1 hr. 18 min., '55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso, and, according to a prior arrangement, destroyed upon its completion. PG. 1

RAGING BULL—(2 hr. 10 min., '80) Martin Scorsese's brilliant, morose portrait of 1948 middleweight champ Jake La Motta (Robert De Niro), a man with an iron skull and no brains inside. The movie strips Jake of the humor and resilience revealed in his autobiography, but everything else is masterly—the maniacally obsessive street language, the flawless period recreation, Michael Chapman's black-and-white photography, and De Niro's extraordinary and repellent performance. With Cathy Moriarty and Joe Pesci. 2

SLEEPING BEAUTY—(1 hr. 15 min., '59) Walt Disney's animated classic about the beautiful princess put under an evil spell that can only be lifted by the kiss of a prince. Dir. Clyde Geronimi, Eric Larson, Wolfgang Reitherman, and Les Clark. G. 20, 34, 88, 100, 113, 200, 204, 300, 303, 309, 313, 400, 507, 512, 521, 524, 606, 612, 613, 615, 628, 639, 763, 903, 919, 920, 933, 954, 965, 970

STATE OF SIEGE—(2 hr., '72) Controversial political melodrama written by Franco Solinas and directed by Costa-Gavras, about an American police official in Uruguay (based on Dan A. Mitronie, alleged to have instructed state security forces in the uses of torture) who is kidnapped and executed by leftist guerrillas. The movie was created, in part, to make Americans feel uncomfortable, and it does—the issues are still relevant. Costa-Gavras romanticized the guerrillas, but Yves Montand, as the American, gives the movie gravity and force. 2

TAXI DRIVER—(1 hr. 54 min., '76) A maladjusted loner (Robert De Niro), driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 9

THAT OBSCURE OBJECT OF DESIRE—(1 hr. 40 min., '77) In French, Eng. subtitles. A funny, charming, playfully mysterious comedy that comments on the precarious state of the world. A bourgeois gentleman in Spain pursues an elusive, tantalizing woman (played by two actresses interchangeably—you have to see the picture to get the joke). With Fernando Rey, Carole Bouquet, and Angela Molina. Dir. Luis Buñuel. 87

TWO ENGLISH GIRLS—(1 hr. 57 min., '71) In French, Eng. subtitles. Director François Truffaut, shortly before he died in 1984, restored twenty minutes of excised footage to this film about a young Frenchman who becomes involved with two English sisters on a holiday in Wales. With Jean-Pierre Léaud, Kika Markham, and Stacey Tendeter. Screenplay by Truffaut and Jean Gruault, based on a novel by Henri-Pierre Roché. 82

WHAT'S UP, TIGER LILY?—(1 hr. 20 min., '66) Woody Allen took a grade-Z Japanese spy movie and dubbed in his own, at times outrageously funny, dialogue. It's just an extended practical joke, but it's fun if you have a taste for this kind of silliness, or if you want to see a very early example of Allen's comic genius. 812

YOJIMBO—(1 hr. 50 min., '61) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in nineteenth-century Japan and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. 1

THEATER

LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, March 19

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy by George Furth, set in Chicago a few years after W. W. II, about parents in their mid-thirties who face the possibility of their teenage sons' leaving home; directed by Norman Rene. With William O'Leary, Anthony Rapp, Anne M. Bobby. Previewing now prior to a 3/20 opening. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., \$15 to \$25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., \$20 to \$35. **Lugacore Theatre**, 222 West 48th Street (239-6200). 2 hr. 35 min. Major credit cards.

Now Playing

BENEFACORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (Noises Off) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$30 to \$37.50; Fri. and Sat. at 8 p.m., \$32.50 to \$40; Wed. at 2 p.m., \$27.50 to \$35. **Brooks Atkinson Theatre**, 256 West 47th Street (245-3430). 2 hr. All major credit cards. IRLS.

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn*, with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$36 to \$45; Wed. at 2 p.m., \$32 to \$40. **Eugene O'Neill Theatre**, 230 West 49th Street (246-0220). 2 hr. 35 min. IRLS.

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs*; directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, and the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., \$20-\$37.50; Wed. at 2 p.m., \$20-\$35. **Neil Simon Theatre**, 250 West 52nd St. (757-8646). 2 hr. 40 min. Major credit cards. IRLS.

BRIGADOON—A revival of the musical by Alan Jay Lerner and Frederick Loewe; choreography by Agnes de Mille. With alternating casts: Sheryl Woods or Beverly Lambert as Fiona, Richard White or John Leslie Wolfe as Tommy, and Tony Roberts as Tommy's hunting companion. Tues. thru Fri. at 8 p.m., Sat. at 2

and 8 p.m., Sun. at 1 and 7 p.m.; (special Wed. mat. 3/26 at 2; no mat. 3/30); \$6 to \$29. Performed by New York City Opera at **New York State Theatre** (870-5570). 2 hr. 30 min. Major credit cards. IRLS.

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$25 to \$35; Wed. at 2 p.m., \$22 to \$32. **46th Street Theatre**, 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ●● IRLS.

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. \$37.50 to \$47.50; Wed. at 2, \$32.50 to \$42.50; some balcony seats sell at \$10 at each performance. **Palace Theatre**, Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ●● IRLS.

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., \$30 to \$45; Wed. at 2 p.m., \$25 to \$40. **Winter Garden Theatre**, Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ●● IRLS.

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; \$30-\$45. **Shubert Theatre**, 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ●●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., \$20 to \$30; Sat. at 2 p.m. and Sun. at 3 p.m., \$25 to \$35; Fri. and Sat. at 8, \$27.50-\$37.50. **Helen Hayes**, 240 W. 44th St. (944-9450). 2 hr. 20 min. All major credit cards.

EXECUTION OF JUSTICE—Emily Mann's play focusing on the trial of Dan White, who killed Mayor Moscone and Supervisor Harvey Milk, gay activist, both of San Francisco. There's a cast of 21 actors playing 42 roles: John Spencer (as Dan White), Jon de Vries, Gerry Bamman, Peter Friedman, Earle Hyman, Nicholas Kepros, Adam Redfield, Mary McDonald; directed by the author. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., \$32 to \$50; Fri. and Sat. at 8 p.m., Wed. at 2 p.m., \$32.50 to \$27.50; (61 reserved seats on stage at all perf. \$25). **Virginia Theatre**, 245 W. 52nd St. (977-9370). All major credit cards. 2 hr. 35 min.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of

the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; \$27.50-\$45; Wed. at 2 p.m.; \$20-\$35. **Majestic**, 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ●●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon. thru Sat. at 8 p.m., \$30 to \$37.50; Wed. and Sat. at 2 p.m., \$25 to \$32.50; thru 3/29. **Music Box Theatre**, 239 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. IRLS.

I'M NOT RAPPAPOORT—Judd Hirsch and Cleavon Noel star in Herb (A Thousand Clowns) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.-Sat. at 8, \$30-\$36, Sat. at 2, Sun. at 3, \$27.50-\$32.50, Wed. at 2, \$25-\$30. **Booth**, 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. IRLS.

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., \$40 to \$45; Wed. at 2 p.m., \$20-\$35. **St. James Theatre**, 246 West 44th Street (398-0280). 2 hrs. All major credit cards. IRLS.

THE MYSTERY OF EDWIN DROOD—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 (\$25 & \$35) are \$35 & \$45. \$10 tickets for last row in the balcony on sale day of the performance. **Imperial**, 249 W. 45th St. (239-6200). 2 hr. 15 min. IRLS.

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; \$30 to \$45. **Edison Theatre**, 240 West 47th Street (302-2302). 2 hr. All major credit cards. ●● IRLS.

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—A *Cosmic Soup Opera*. Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., \$17.50 to \$37.50; Sat. at 2 p.m., \$17.50 to \$35; Sat. at 8 p.m., \$20-\$37.50. **Plymouth**, 236 W. 45th St. (239-6200). 2 hr. 30 min. All major credit cards. IRLS.

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; \$37.50-\$45; Wed. at 2 p.m., \$27.50 to \$35. **Gershwin Theatre**, 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. IRLS.

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Malby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise,

Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., \$35 to \$45; Wed. at 2 p.m., \$27.50 to \$37.50. **Royale Theatre**, 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzi, a dance musical featuring Argentine dancers, singers, and musicians. Tues. thru Thurs. at 8, \$27.50-\$37.50; Sun. at 3 and 7:30, \$27.50-\$37.50; Fri. & Sat. at 8, \$30-\$42.50; Sat. at 2, \$25-\$35; thru 3/30. **Mark Hellinger**, 237 W. 51st St. (757-7064). 2 hr. 15 min. Major credit cards.

OFF BROADWAY

THE ALCHEMEDIANS—Bob Berkly and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; \$15; from 3/20. **Lamb's Theatre**, 130 West 44th Street (997-1780).

AUNT DAN AND LEMON—Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the on-going exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., \$20 to \$25. **Public Theater/Martinson Hall**, 425 Lafayette Street (598-7150).

BIG TIME—Tony Lo Bianco in Steven Braunstein's play about an obsessed entertainer's rise to the top. Featured in the cast are Brent Collins and Melinda Keel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; \$16 to \$18; thru 3/30. **Lamb's Theatre**, 130 West 44th Street (997-1780).

THE CRIME OF THIS LIFE—Waldo K. Pagane's play set in the saloon-type atmosphere of a busy mid-town copy shop; directed by Viktor Allen. Featured in the cast are Lynsey Carroll, Hamilton Fong, Marc Wolf, Hobson Sturtevant, Terry Spiver, Thomas G. Reitz, Philip Harper, Barbara Milan, David McCarthy, Jason Green, Alice Palmer, and Margaret Moray. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; thru 3/23; \$16. **Sanford Meisner Theatre**, 164 11th Ave. (645-5372).

DAUGHTERS—John Morgan Evans's comedy, starring Marcia Rodd, about five women, aged 18 to 90 who make up four generations of an Italian American family in Brooklyn; directed by John Henry Davis. With Bette Henritze, Mary Testa, Miriam Phillips, Marisa Tomei. From 3/21. (Call theatre for specifics.) **Westside Arts**, 407 W. 43rd St. (541-8394).

DEAD WRONG—Nick Hall's suspense thriller stars David Groh, Anita Gillette, Michael Wilding, and Lachlan Macleay, and is directed by Bill Gile. It tells of three people involved with forces driving headlong toward collision. Wed. thru Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m.; \$10 to \$12.50. **Riverwest Theatre**, 155 Bank Street (243-0259).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; \$20 to \$24. **American Place Theatre**, 111 West 46th Street (247-0393).

THE EDEN CINEMA—Marguerite Duras's play, set in French-colonial Indochina in the early '30s, tells of an adolescent girl (Brooke Shields, that's right, Brooke Shields) and her relationship with a rich plantation owner; directed by Françoise Kourilsky. Featured in the cast are Marylouise Burke, Ryan Cutrona, Josh Hamilton, and Ching Yeh. Wed. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun. at 3 p.m.; \$25 and \$27.50; thru 4/13. An Ubu Repertory Theater production at the **Harold Clurman Theater**, 412 West 42nd St. (594-2370).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; \$22-\$26. **Sullivan St. Theater**, 181 Sullivan Street (674-3838). ●●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 & 10; \$21 to \$24.50. **Astor Place**, 434 Lafayette St. (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; \$18-\$29.50. **Second Avenue Theatre**, 12th Street and Second Avenue (674-1460).

HAMLET—Shakespeare's tragedy, with Kevin Kline in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$20-\$25. **Public Theater**, 425 Lafayette Street (598-7100). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman. Tues.-Sun. at 8, Sat. and Sun. at 3; \$20 to \$25. **Public/LuEsther Hall**, 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, David Strathairn, Don Harvey, Karen Young, James Gammon, John Griesemer, Louise Latham, Amanda Plummer, and the Red Clay Ramblers are all involved in the action. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues. thru Sat. at 8 p.m., Sun. at 2:30 and 8 p.m.; \$25 to \$35. **Promenade Theatre**, 76th Street and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., \$27.50 to \$35. **Orpheum Theatre**, 126 Second Avenue (477-2477). ●●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higgins (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. \$10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; \$20 to \$25. **Heckscher**, Fifth Ave. at 104th St. (534-2804). ●●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winslow, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$25 to \$27.50. **Sheridan Square Playhouse**, at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

PENN & TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. \$20-\$24. **Westside Arts**, 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillingier; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; \$16; from 3/19. A Playwrights Horizons production at the **Studio Theatre**, 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hory. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$22.50-\$29.50. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

ROOM SERVICE—A most creditable revival under the direction of Alan Arkin, who knows a thing or two about farce. It's much funnier than the Marx Brothers movie loosely based on it. The '30s comedy by John Murray and Allen Boretz stars Mark Hamill as a penniless theatrical producer trying to get his show produced and to prevent his cast from being evicted from the hotel they're occupying. It's fresher

and friskier than just about anything else around. With Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, and McIntyre Dixon. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; \$18 to \$27; thru 3/23. **Roundabout Theatre**, 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's comedy, set in early days of the Kennedy presidency; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Peter MacNichol. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; \$20 to \$25; thru 3/23. **Public/Susan Stein Shiva**, 425 Lafayette Street (598-7150). **IRLS**

SAVE THE LOOPHOLES—Written and performed by Dale Carman, Marianne Leone, Mary Porter, and John Slavin (who all play multiple roles), a comedy which tells of famous and infamous people whose lives intertwine in a search for success and happiness; directed by Mitchell Ivers. Wed. thru Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; \$8. **Judith Anderson Theatre**, 422 West 42nd Street (736-7931).

THE SOUND OF MUSIC—Revival of the Rodgers/Hammerstein musical about the Trapp Family Singers; directed by Louis Mattioli. Fri. and Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; \$12; thru 3/22. **St. Bart's Playhouse**, Park Avenue at 50th Street (751-1616).

TARTUFFE—Moliere's comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhitsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; \$13 to \$15; thru 6/1. **Theatre in Action**, 46 Walker Street (279-4200).

TIME TO START LIVING—Elisabeth Welch, the 77-year-old American singer who spent the last 52 years in Britain and recently returned to New York, in a one-woman entertainment offering song and story. Tues. thru Sat. at 8:30 p.m., Sun. at 3 p.m.; \$22.50 to \$25; 3/18 thru 4/13. **Lucille Lortel Theatre**, 121 Christopher Street (924-8782).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. With Dylan Baker, Gretchen Cryer, Al DeCristo, Maureen Brennan. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 7 p.m., Wed. at 2 p.m.; \$20 to \$24. **St. Stephen's**, 122 West 69th Street (944-9300). Theatre is dark 3/26-30.

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty* or *Coma*, both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; \$20 to \$22.50. **Provincetown Theatre**, 133 Macdougall Street (477-5048).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Israel Horowitz's *A Rosen by Any Other Name*, second play in his trilogy about a young boy's growing up in Canada during World War II; directed by Stephen Zuckerman. Peter Riegert and Barbara Eda-Young are the co-stars, and featured in the cast are Peter Smith, Sol Frieder, Michael Ornstein, and Maddie Corman. Tues. thru Thurs. and Sat. at 8 p.m., Sun. at 2 and 7 p.m.; \$18.50. **92nd Street Y Theatre**, 1395 Lexington Avenue (831-8603).

AMERICAN SHAKESPEARE REPERTORY—Richard II, *Hamlet*, *Twelfth Night*, *All's Well That Ends Well*, by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great*. Fri. thru Sun. at 8 p.m.; \$8 to \$10; thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22**, 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam*, improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; \$10 to \$12.50. **Theater**, 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders*, about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Camus's *Caligula*, a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land*, about an Amish colony in Canada facing internal upheavals during World War I. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; \$22.50 to \$25; thru 4/20. **Triplex Theatre**, 199 Chambers Street (618-1980).

THEATER

EQUITY LIBRARY THEATRE—A revival of *Girl Crazy*, a 1930 musical by George and Ira Gershwin, book by Guy Bolton and Jack McGowan; directed by Stephen Bonnell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; thru 4/6. (The show that brought us "I Got Rhythm" and "Embraceable You.") **Equity Library Theatre**, 310 Riverside Drive (663-2028).

FIRST AMENDMENT—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; \$10 to \$12.50. **First Amendment Theatre**, 2 Bond Street (473-1472).

FOURTH WALL—Reveues and improvisational skits: *From Left Field*, by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote*, Thurs. and Sun. at 7:30 p.m.; \$7. **Fourth Wall Theatre**, 79 East 4th Street (254-5060).

JEAN COCTEAU REPERTORY—Shakespeare's *King Lear*, Luigi Pirandello's *Six Characters in Search of an Author*, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, and Molière's *The Miser*, all in rolling repertory through April (call theatre for specifics). **Jean Cocteau Repertory Theatre**, 330 Bowery (677-0661).

LA MAMA, E.T.C.—Dario D'Ambrosi's one-man play, *La Tröta*, story of a man who deals with reality solely from his room. Wed. thru Sun. at 7:30 p.m.; \$8; thru 3/17. **Theatre**, 74 A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—A revival of John Guare's comedy, *The House of Blue Leaves*; directed by Jerry Zaks. Featured in the cast are Stockard Channing, Christopher Walken, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. & Sun. at 2 p.m.; \$20 to \$25; thru 4/27. **Mitzi Newhouse Theater**, 150 West 65th Street (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Richard Nelson's *Principia Scriptoriae* deals with two men who find themselves thrown together in a Central American prison; directed by Lynne Meadow. Featured in the cast are Anthony Heald, Ernesto Gonzalez, Shawn Elliott, Steven Gilborn, George Morfogon, Michael Nussbaum, and Joe Urla. 3/25 thru 4/27 (phone for specifics). **Manhattan Theatre Club at City Center**, 131 West 55th Street (246-8989).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymedee legend in which a beautiful youth is made immortal by the gods. With Damon Bopp, Mark Gallagher, Lance Spellerberg, Steve Satta, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; \$10; from 3/28. **Shandol Theatre**, 137 West 22nd Street (279-4200).

MIRROR REPERTORY THEATRE COMPANY—A revival of W. Somerset Maugham's comedy of manners *The Circle*, directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, and Ann Hillary. Call theatre for specifics. **St. Peter's Church**, 619 Lexington Ave. (223-6440).

NEGRO ENSEMBLE COMPANY—Judi Ann Mason's *Jonah and the Wonder Dog* is about a self-made black politician and his Ivy League son, brought together by a family crisis. Kevin Hooks and the author are featured. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; \$15 to \$20. **Theatre Four**, 424 West 55th Street (246-8545).

PAN ASIAN REPERTORY—Euripides' *Medea*, adapted and translated by Claire Bush and Alkis Papoutsis, with Ching Valdes-Aran in the title role. Tues. thru Sat. at 8, Sat. at 2 p.m.; \$10 to \$15; thru 3/22. **Susan Bloch Theatre**, 307 West 26th Street (245-2660).

PUERTO RICAN TRAVELING THEATRE—Rainer Werner Fassbinder's *The Bitter Tears of Petra Von Kant* examines the life of a successful woman who has achieved everything but personal happiness. The cast features Caroline Kava, Ilka Tanya Paya, Barbara Wilder, and Alicia Caplan; directed by Andre Ernotte. Wed. thru Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish; \$10. **Theatre**, 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—Luisa Fernanda: *A 20th-Century Spanish Zarzuela*; *Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche*, Gloria Gonzales' play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna*, set in 1476; thru March. \$11 for plays and \$16 for musicals. Spanish

language throughout. Call theatre for schedules. **Gramercy Arts**, 138 East 27th Street (889-2850).

STONEWALL REPERTORY—Thru 4/20, Richard Valley's *Play by Play* follows the predicaments of a youth inclined (but not sure of it) to be gay; directed by Jacqueline Allen; with Jeff Barneson, Sal Candido, Susan G. Stone, Brian Sanet, and Mark Hallen. In repertory with Margery Kreitman's dark comedy, *Please Wait for the Beep*, directed by Billy Cunningham; with Susan Barry, Neon Weiss, Anne Carroll, Ruthanne Mahoney, and Kathleen Pirkel. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; \$10; thru 3:30. **Westbeth Center**, 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female grad student; directed by Sally Zweiback. With Ailey Smith, Joe Pacheco, Jonathan Sperry, and Siobhan Fallon. Wed. thru Fri. at 7 p.m.; \$6. **13th Street Theatre**, 50 West 13th Street (675-6677).

AS I RETURNED—A play, written and directed by Nomi Rubel, about four old friends, one Jewish, three German, and their struggle to overcome the horrors of the past in order to save their future. Featured in the cast are Yvette Edlhart, Betty Gardham, David Kener, Belle Maria Wheat, Belle Weiss, and Dawn Lorelle Volkart. 3/29 at 8 p.m., 3/30 at 4 and 8 p.m.; \$8. **Greek Orthodox Church Theater** (downstairs), 302 West 91st Street (874-6297).

THE BEAT GOES ON—Beau Kennedy's play is a drama with percussion and begins with an aborigine's traditional rite of passage into manhood. Tues. thru Sat. at 8:30 p.m., Sun. at 7 p.m.; \$6; thru 3/23. **Divine Theatre**, 50 East 7th Street (228-0811).

BIRD'S EYE VIEW—Joseph Correa's play, directed by Kathleen Bevington. 3/21, 22 at 8; 3/23 at 3 & 8. **Studio Theatre**, 303 East 44th Street (661-5040).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; \$7; thru 4/13. **Westside Repertory Theatre**, 252 West 81st Street (874-7290).

DREAMLAND BURNS—Eszter Balint stars as a young woman experiencing her first day of independence after losing her boyfriend and moving into a new apartment. Peter Berg co-stars, and there are filmed appearances by August Darnell, John Lurie, and Shirley Clarke. Wed. thru Sun. at 8 p.m., Sat. also at 11:30 p.m.; thru 3/23. **The Kitchen**, 512 West 19th Street (255-5793).

FAIR SEX—A revival of Lynn Middleton's play which takes place in a therapy center where three women use psychodrama, role-playing and a sense of humor to rise above their past; directed by the author. Featured in the cast are the author, Geraldine Abbate, and Elaine Smith. Sun. thru Wed. at 7:30 p.m.; \$8; 3/23 thru 4/16. **18th Street Playhouse**, 145 West 18th Street (371-1842).

FAMILY BOUND—Joseph Krawczyk's play about the growing tension between two brothers which might ultimately destroy them; directed by James Jennings. Featured in the cast are Joan Kendall, Richard Beard, James Lorenz, and Gerald Bangs. Wed. thru Sat. at 8 p.m.; thru 3/29; \$6. **American Theatre of Actors**, 314 West 54th Street (581-3044).

FAST FRIENDS—Musical comedy with book, music, and lyrics by Sal Rosa, directed by John Sannuto, about two pals in a race to win the woman they meet running in Central Park. Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; \$8; thru 3/29. **Harry Warren Theatre**, 2445 Bath Avenue, Brooklyn (373-5208).

THE GINGHAM DOG—A revival of Lanford Wilson's play which takes place in New York City during the 1960s and tells about the breakup of an interracial marriage; directed by Kent Paul. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; \$8; thru 3/30. An Acting Group production at the **18th St. Playhouse**, 145 West 18th Street (645-1459).

HAMLETTO—An all-woman cast, directed and adapted by Brazilian director Antonio Abujamra, performs in Giovanni Testori's play dealing with gender stereotypes in the Shakespeare play; translated into English by Daniela Thomas. Featured in the cast are Joan Wilder, Roberta Levine, Jean Gennis, Marybeth

Ward, Pamela Enz, and Patricia Hofbauer. Thurs. thru Sun. at 10:30 p.m.; thru 3/22. **Theatre for the New City**, 162 Second Avenue (254-1109).

A HANDFUL OF SALT WATER—Lawrence O'Sullivan's trilogy of sea plays. Featured in the cast are Bruce Marc Levine, Florence Hayle, Timothy Hall, Claudia Anderson, and Michael Azzolina. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$8; thru 3/21. **Neighborhood Group Theatre**, 420 West 42nd Street (244-0486).

THE INNOCENTS—Harvey Huddleston's drama about two women in a struggle to maintain their identities and still remain loving sisters. 3/20 thru 22, 27 thru 29, 4/3 thru 5 at 8 p.m.; \$6. **Secret Theatre**, 43 West 13th Street (279-4200).

INTOXICATION—Strindberg's comedy, directed by Steven Baker, plays Thurs. thru Sun. at 8 p.m.; \$5. **Dramatis Personae**, 25 East 4th Street (673-4382).

THE KILLING TIME—Ronnie Paris's play, set in a 1940s millinery shop, tells of a young woman's confrontation with conflicting values of her family; directed by Ernie Martin. Fri., Sat., & Mon. at 8 p.m., Sun. at 3 p.m.; \$8; thru 3/31. **Actors Creative Theatre**, 311 West 43rd Street, 5th floor (397-5880).

MACBETH—Shakespeare's 1606 drama, set in the Celtic period, circa 1047. With a 21-member cast, featuring Kenneth Campbell as Macbeth and Francesca James as his lady; directed by Porter Van Zandt. 3/21 thru 4/13 (call theatre for specifics); \$8. **York Theatre**, 2 East 90th Street (534-5366).

A MATTER OF FAITH—Maria Irene Fornes's play which features the interrogation of Joan of Arc, based on church transcripts, directed by the author. Sheila Dabney plays Joan and George Bartenieff is the interrogator. Thurs.-Sun. at 8; \$4; thru 3/23. **Theater for the New City**, 162 Second Avenue (254-1109).

NIGHTMARE ABBEY—Thomas Love Peacock's 1818 story about a revolutionary poet whose radical ideas never come to fruition, adapted by Anthony Sharp; directed by Neal Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; \$8; thru 3/23. **Alvina Krause Theater**, 306 West 38th Street (564-3293).

NO PLACE TO BE SOMEBODY—Charles Gordone's 1969 Pulitzer Prize-winning play focuses on a black man's struggle to build and maintain a reputation; set in a New York bar; directed by Dean Irby. 3/18 to 22 at 8 p.m.; 3/23 at 3 p.m.; \$5. Hunter College production at the **Little Theatre**, East 68th Street between Park and Lexington Avenues (772-4321).

ROMANTIC COMEDY—Bernard Slade's commentary on the modern-day Broadway theater; directed by Bill Kearns. Thurs. thru Sat. at 8; Sun. at 3; \$6; 4/10-27. **Kittredge Club**, 109 E. 29th St. (988-0771).

SORROWS AND SONS—Stephen Metcalfe's three related plays about an American family during the Vietnam era: *Pilgrims*, *Sorrows and Sons*, and *Spittin' Image*, directed by Peter Frisch. Featured in the casts are Elizabeth Berridge, Dan Florek, George Riley, John Hallow, Richard Thomsen, Grant Shaud, Eddie Jones, Terri Hawkes, and Robert Tyler. Wed. thru Sat. at 8, Sun. at 3 & 7:30; \$8; thru 3/23. **Vineyard Theatre**, 309 East 26th Street (683-0696).

SUNRISE VALLEY—Gene Ruffini's play about an accident in a nuclear power plant. Thurs. thru Sat. at 8 p.m.; 3/19 thru 4/12. **ATA Sargeant Theater**, 314 West 54th Street (868-1161).

TWO GENTLEMEN OF VERONA—Shakespeare's romantic comedy about fighting friends, adventure and love, herein set in the 1890s. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 3/29; \$8. **Pearl Theatre**, 125 West 22nd Street (645-7708).

WE BOMBED IN NEW HAVEN—A revival of Joseph Heller's black comedy about a group of actors experiencing the absurdities and horrors of war while acting in a play about it; directed by Anthony Di Pietro. With Eddie Antar, Dayton Callie, Michael McCoy, Nick Salamone, and Derek Todd. Thurs.-Sat. at 8, Sun. at 2; \$8; thru 4/6. **Art & Work Ensemble Theatre**, 870 6th Ave. (213-0231).

WHEN YOU COMIN' BACK, RED RYDER?—A revival of Mark Medoff's 1973 drama set in a run-down roadside cafe on the New Mexico desert; directed by Michael Tick. 3/20 to 22 at 8 p.m.; \$6. Presented by the Washington Square Players at **University Theatre**, 35 West 4th Street (598-3067).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York Magazine* will be happy to advise you.

ART

EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

- JEAN ARP/JOAN MIRO**—Sculpture by both. Thru 4/30. Weintraub, 992 Madison (879-1195).
- GIACOMO BALLA**—Paintings, drawings, and watercolors made between 1912-1928, by this Italian Futurist, thru 4/19. Kourou, 23 E. 73rd (288-5888).
- ROBERT COURTRIGHT**—Abstract, colorful masks cast in paper and bronze, thru 3/29. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).
- ROBERT DE NIRO**—Recent paintings and works on paper, thru 4/5. Graham Modern, 1014 Madison (535-5767).
- HERBERT FERBER**—Recent wall sculptures made from various metals and painted canvas, thru 3/20. Knoedler, 19 E. 70th (794-0550).
- GREGORY GILLESPIE**—Meticulously painted portraits and landscapes, thru 3/29. Forum, 1018 Madison (772-7666).
- ESTHER GYORY**—Symbolic fantasy paintings, thru 3/29. Schiller-Wapner, 1 E. 61st (758-0329).
- ANNA AND WOLFGANG KUBACH-WILMSEN**—Books and letters carved from stone, thru 3/22. Staempfli, 47 E. 77th (535-1919).
- BRUCE KURLAND**—Still-life paintings and watercolors of fish, flowers, fruit, and insects, thru 4/5. Bernard, 33 E. 74th (988-2050).
- JOHN LEES**—Thick-surfaced paintings from which emerge singular images, such as a portrait, a chair, or a landscape, thru 4/9. Hirschl & Adler Modern, 851 Madison (744-6700).
- ROBERT LOBE**—Recent sculpture, thru 4/5. Willard, 29 E. 72nd (744-2925).
- LINDSAY MCCRUM**—Paintings in which the artist has juxtaposed classical elements with contemporary imagery, thru 3/29. Ericson, 23 E. 74th (737-6155).
- REGINALD MARSH**—Paintings and works on paper, thru 4/19. Hirschl & Adler, 21 E. 70th (535-8810).
- PATON MILLER**—Abstract paintings, thru 3/29. Haime, 1000 Madison (772-7760).
- VAN DEARING PERRINE**—Paintings of the Palisades, from 1902-1912, that recall the mystical romanticism of Albert Pinkham Rider and J. M. W. Turner, 3/19-5/17. Graham, 1014 Madison (535-5767).
- JIM PETERS**—Constructed paintings of wood, canvas, tin, Plexiglas, and oil paint, thru 3/29. C.D.S., 13 E. 75th (772-9555).
- SERGE POLIAKOFF/KLAUS FUSSMAN**—Abstract paintings/Watercolors of Egypt. Thru 3/29. Lefebvre, 47 E. 77th (744-3340).
- STEPHEN POSEN**—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).
- LEONARD RICKHARD**—Representational paintings with motifs of war and nuclear destruction, by a Norwegian artist, thru 3/21. ASF, 127 E. 73rd (879-9779).
- DOROTHEA ROCKBURNE**—A personal selection of paintings, from 1968-1986, thru 3/28. Fourcade, 36 E. 75th (535-3980).
- BERND SCHWARZER**—Expressionistic paintings with biblical themes, thru 3/29. Perlow, 980 Madison (517-5858).
- CHARLES SELIGER**—Small-scale paintings with organic forms, 3/22-4/19. Schlesinger-Boisante, 822 Madison (734-3600).

- CHARLES SEPLOWIN**—Steel sculptures, thru 4/12. Cecil, 16 E. 72nd (517-3605).
- JOSEPH SOLMAN**—36 portraits painted during the last 50 years of his life, thru 3/29. ACA, 21 E. 67th (628-2440).
- PAT STEIR**—New paintings and works on paper, thru 3/22. Castelli, 4 E. 77th (288-3202).
- WAYNE THIEBAUD**—A celebration of this artist's 25-year association with Alan Stone Gallery, thru 4/2. Stone, 48 E. 86th (988-6870).
- BOB THOMPSON**—Rhythmically-patterned imaginary landscape paintings inspired by jazz, thru 3/29. Vanderwoude Tananbaum, 24 E. 81st (879-8200).
- MICHA ULLMAN**—Drawings, paintings, and sculpture that evoke the physicality of the earth, thru 3/29. Ur-dang, 23 E. 74th (288-7004).
- JOHN WALKER**—Recent paintings, thru 3/22-4/12. Knoedler, 19 E. 70th (794-0550).

57th Street Area

- KAREL APPEL**—Recent paintings, 3/19-4/26. Del Re, 41 E. 57th (688-1843).
- JAKE BERTHOT**—Recent paintings, thru 4/5. McKee, 42 E. 57th (688-5951).
- ROBERT BIRMELIN**—Recent paintings of New York street scenes, thru 3/29. French, 41 W. 57th (308-6440).
- JOHN BOWMAN**—Visionary landscape paintings, thru 3/29. Solomon, 724 Fifth (757-7777).
- JOAN BROWN**—Paintings and sculptures of animals, thru 3/27. Frumkin, 50 W. 57th (757-6655).
- ANTHONY CARO**—New painted steel sculpture, thru 3/29. Emmerich, 41 E. 57th (752-0124).
- TIM CASE**—Representational paintings with themes of satire, and of physical and personal disaster, thru 3/29. Wolf, 30 W. 57th (586-8432).
- LOUISA CHASE**—Large-scale oil paintings of abstracted figurations, thru 4/5. Miller, 41 E. 57th (980-5454).
- FRANCESCO CLEMENTE/DAVID HOCKNEY/ELLSWORTH KELLY**—Portraits on paper by all three, thru 3/29. Blum Helman, 20 W. 57th (245-2888).
- CHUCK CLOSE**—Large-scale fingerpaintings and collages, thru 3/22. Pace, 32 E. 57th (421-3292).
- TONY CRAGG**—Recent sculptures, made from found or prefabricated materials assembled together, thru 4/5. Goodman, 24 W. 57th (977-7160).
- CRASH**—30 large-scale canvases which combine imagery from the world of the street and personal visions of the feminine, thru 4/12. Janis, 110 W. 57th (586-0110).
- JOHN DUFF**—Ceramic and bronze sculptures, thru 3/29. Blum Helman, 8th Floor, 20 W. 57th (245-2888).
- SAM FRANCIS**—New paintings on paper with dramatic chiaroscuro contrasts between very dark against brilliant, high-key colors, thru 4/5. Emmerich, 41 E. 57th (752-0124).
- NANCY FRIED**—Recent figurative clay sculptures, thru 3/29. Markel, 50 W. 57th (581-1909).
- PHILIP GEIGER**—Landscape paintings with figures, thru 3/29. Tatistcheff, 50 W. 57th (664-0907).
- KAREN GUNDERSON/CANDACE JANS**—Paintings of clouds/Highly-detailed realist paintings. Thru 3/26. Fischbach, 24 W. 57th (759-2345).
- CLINTON HILL**—Painted wood and painted plastic constructions, paintings on canvas, and works of hand-made paper, thru 4/5. Pearl, 38 E. 57th (838-6310).
- BILL JENSEN**—Recent paintings, drawings, and a portfolio of etchings recently on view at MOMA, thru 3/29. Washburn, 42 E. 57th (753-0546). See SoHo & Tribeca.

- WOLF KAHN**—Pastels, thru 3/27. Borgenicht, 724 Fifth (765-3540).
- R. B. KITAJ**—Oil paintings, pastels, and drawings, thru 3/29. Marlborough, 40 W. 57th (541-4900).
- GABRIEL LADERMAN**—Still-life and figurative paintings, along with a series of narrative paintings derived from episodes in novels by Simenon; thru 3/26. Schoelkopf, 50 W. 57th (765-3540).
- JAY MILDER**—Large-scale, lyrical abstract paintings with thickly impastoed layers of pigment, by this artist who studied with Hofmann, thru 3/26. Deutsch, 20 W. 57th (765-4722).
- EPHRAIM RUBENSTEIN**—Figure, landscape, and still-life paintings, thru 3/29. De Nagy, 41 W. 57th (421-3780).
- HUBERT SCHEIBL**—Recent abstract paintings by a young Austrian painter, thru 3/29. Tilton, 24 W. 57th (247-7480).
- EMIL SCHUMACHER**—Recent paintings, thru 4/19. Herstand, 24 W. 57th (664-1379).
- RICHARD SHAW**—New porcelain sculptures, thru 4/30. Frumkin, 50 W. 57th (757-6655).
- LOUIS SULLIVAN**—Rare, original stencils for the Trading Room of the Chicago Stock Exchange (1893), plus original terracotta architectural elements from Adler and Sullivan's Schiller Building, thru 3/29. Protetch, 37 W. 57th (838-7436).
- WILLIAM TURNBULL**—Bronze sculptures with simple, archaic forms, on stone bases, thru 4/3. Dintenfuss, 50 W. 57th (581-2268).
- TED WELLER**—Encaustic paintings of birds, thru 4/5. Lamagna, 50 W. 57th (245-6006).

East Village

- KEITH ACHEPOHL**—Figurative paintings, prints, and drawings inspired by heroic art of the Renaissance, thru 3/30. Area X, 200 E. 10th (477-1177).
- CHRIS COSTAN**—Paintings of familiar objects such as plates, bowls, light bulbs, and eggs isolated from their normal context, plus sculptures made from baskets and bowls covered with silicone and cement, thru 3/30. Avenue B, 167 Ave. B (473-4600).
- BARBARA FRIEDMAN**—Textured paintings of large faces, on shaped canvases, thru 3/30. Dash, 632 E. 11th (475-7406).
- ROBERT GOBER/KEVIN LARSON**—An installation of sculpture and paintings, thru 3/28. Nature Morte, 204 E. 10th (420-9544).
- GRACE GRAUPE-PILLARD**—Colorful paintings of people the artist encounters on the street, 3/20-4/20. Bromm, 170 Ave. A (732-6196).
- RICHARD HENNESSEY**—Recent abstract paintings, thru 4/5. Good, 39 Great Jones (420-9063).
- CHERYL LAEMMLE**—New paintings from her "American Decoy" series, thru 3/30. Sharpe, 175 Ave. B (777-4622).
- HANS-GERD MEHRTEHS**—Paintings and sculpture based on the human form, thru 3/30. Pictogram, 443 E. 9th (505-5576).
- LADY PINK**—Small-scale figurative paintings with a personal-political bent, thru 3/30. Semaphore East, 157 Ave. B (475-2130).
- ERIKA ROTHENBERG**—Objects and oil paintings that are political commentaries on consumerism, thru 4/6. P.P.O.W., 216 E. 10th (477-4084).
- HOPE SANDROW**—Photographs of people sitting in front of works of art, thru 3/23. Mansion, 167 Ave. A (477-7331).
- PAUL STIMSON/DAVID WILSON**—Charcoal on plaster-canvas-wood supports/Abstract paintings. Thru 4/13. Christminster, 336 E. 5th (475-8369).

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ART

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Dubuffet, De Chirico, Hockney, Lewitt, Marden, others; thru 3/29.

ZANGRILLI, BRADY & CO.—958 Madison (517-2777). French and English drawings, from 1700-1875, by Couture, Fragonard, Greuze, Hugo, Prud'hon, others; thru 3/22.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "Viollet le Duc to Frank Lloyd Wright"—architectural designs inspired by nature, in drawings, furniture, and decorative arts; thru 4/5.

LUNING, AUGUSTINE & NODES—41 E. 57th (752-3366). A survey of watercolor paintings, from Cezanne to the present, with works by Beckman, Kiefer, Kirchner, Kounellis, Marin, Nolde, others; thru 4/5.

East Village

BRIDGEWATER—208 E. 7th (505-9977). Works with the Statue of Liberty as a theme, by Chen, Coleman, Goetz, Hannah, Hugo, Kennedy, Webb, others; thru 4/6.

CHRONOCIDE—155 Ave. B (460-8101). "Computer Dreams"—paintings and works on paper by DeLanda, Kostabi, Trivieri; thru 3/30.

JUS DE POMME—338 E. 11th (674-5389). "Artists Pick Artists," with works by Rothenberg, Fischl, Holzer, Gornick, who have picked Bocchino, Macphree, Chase, Buckbee; thru 4/6.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Fetishes, Figures, and Fantasies," with paintings by Azaceta, Barrell, Cruz, Dean, Milder, Robb, Sperakis, others; thru 3/23.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works that express the concepts of liberty and justice, by Adams, Applebroog, Glier, Moore, Spero, Van Dalen, others; thru 3/22.

ARTISTS SPACE—223 W. Broadway (226-3970). "Recent Art From Chicago," with paintings and sculpture by Baum, Hilton, La Mantia, Warnecke, others; thru 4/5.

BROWN—100 Greene (219-1060). Sculpture by Allington, Bender, Connor, Fisher, McCollum, Nechvtal, Stephan, Not Vital, others; thru 4/2.

COOPER—155 Wooster (674-0766). Large-scale works by Andre, Judd, Mangold, Murray; new works on paper by Hurson; thru 3/29.

EXIT—578 Broadway (966-7745). Works by Becker, Cohen, Diodato, Feinstein, Machida, Meyer, Nieves, Slonem, Walkingstick, others; thru 3/29.

FELDMAN/49th PARALLEL—31 Mercer (226-3232)/420 W. Broadway (925-8349). "Icarus: the Vision of Angels"—works about flight, by Alexander Graham Bell, Chris Burden, Buckminster Fuller, Yves Klein, others; thru 3/29.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture "after nature," by Breivik, Fasnacht, Puryear, Richter, Roosen, Therrien, Wood; thru 3/31.

GLADSTONE—99 Greene (431-3334). Works by Boetti, Fabro, Kounellis, Manzoni, Merz, Paolini, Pascali, Pistoletto; thru 3/29.

LORENCE-MONK—568 Broadway (431-3555). Drawings by Caramelle, Cumming, Henderson, Ida, Karshan, Partenheimer; thru 4/5.

MARCUS—578 Broadway (226-3200). Inaugural exhibition, with works by Adams, Butter, Drake, Ess, Innerst, Monti, Otterson, Puett, Richter, Tansey, Zwack; thru 4/10.

OSCARSSON SIEGELTUCH—568 Broadway (431-3550). Inaugural exhibit of gallery artists; 3/22-4/6.

TRIANGLE WORKSHOP—111 Greene (966-4750). Paintings and sculpture by Triangle Workshop's New York area artists, including Anthony, Bannard, Poons, Reginato, Weinstein, others; thru 3/29.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th (368-5900). Paintings and sculpture by candidates for Art Awards, including Adams, Arnold, Bills, Botts, Daphnis, Poons, others; thru 3/29.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). "Narration-DRAWING," with works by Anderson, Birmelin, Coe, Golub, Hull, Laderman, Mason, Petlin, Spero; thru 4/3.

PRATT MANHATTAN CENTER—160 Lexington (685-3169). An international print show; thru 4/12.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.-Sun. 12-6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provino, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

303—303 Park Ave. South (477-4917). New works by Acconci, Dwyer, Mullican; 3/20-4/20.

PHOTOGRAPHY

BURDEN—20 E. 23rd (505-5555). Contemporary studio tableaux by Blell, Charlesworth, Nagatani, Nicosia, Tracey; photographic illustrations by Lejaren a Hiller; thru 3/29.

SARAH CHARLESWORTH—Cibachrome photographs from an ongoing series, "Objects of Desire," thru 3/29. International With Monument, 111 E. 7th (420-0517).

DE REMPICH—16 E. 79th (772-6855). Recent photographs by Lucien Clergue; thru 4/5.

80 PAPERS—80 Thompson (966-1491). Vintage hand-colored photographs of Japan, circa 1870-1890, thru 4/18.

EX VOTO—93 E. 7th (982-1169). Photographs of tattoos by Felman, Govenar, Witkin, others; thru 4/13.

ALAN GOVENAR—Photographs that document the vast scope of contemporary tattoo art; thru 4/13. Ex Voto, 93 E. 7th (982-1169).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

I.C.P.—1130 Fifth (860-1783). Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Four decades of photographs by Lucien Clergue; photographs by Ilse Bing, made between 1929-1957; thru 3/23.

JAMES ROMEO—Black-and-white photographs of New York street life, thru 4/7. Camera Club of New York, 853 Broadway (260-7077).

WILLY RONIS—Photographs from the past 40 years, of Paris, its people, and environs, thru 4/19. Witkin, 415 W. Broadway (925-5510).

WALT SILVER—30 color photographs taken through bus windows while traveling in the U.S. and Canada, thru 4/12. Rosenberg, 20 W. 57th (757-2700).

NEAL SLAVIN—Color photographs made with Polaroid's 20" x 24" camera, of people at work and leisure in the United Kingdom, thru 4/19. ICP/Midtown, International Paper Plaza, 77 W. 45th (536-6443) Mon.-Fri. 11-6, Sat. 12-4. \$1 admission.

FREDERIC SOMMERS/LUCAS SAMARAS—Photographs and drawings from the past 30 years/Recent "panoramas" composed of Polaroid prints that have been sliced and reassembled. Thru 3/22. Pace MacGill, 11 E. 57th (759-7999).

MICHAEL SPANO—Black-and-white nude studies of the photographer's wife, thru 4/5. Miller, 41 E. 57th (980-5454).

CHRISTOPH WECKER—Photographs of department store mannequins and architecture blended into surrealist compositions, thru 3/22. Goethe House, 1014 Fifth (774-8310).

JOHN YANG/MARK FELDSTEIN—Panoramic photographs of Innisfree Garden in Millbrook, N.Y./Ten triptychs. Thru 4/18. Pfeiffer, 568 Broadway (226-2251).

ZABRISKIE—724 Fifth (307-7430). Vintage photographs from the late 1920s and early 1930s by the French photographer Roger Parry, thru 3/15; "Surrealism: 1936"—objects, photographs, collage, and documents by Arp, Cornell, Dali, Magritte, Penrose, thru 4/4.

PERFORMANCE

THE POETRY PROJECT AT ST. MARK'S CHURCH—Second Ave. and 10th St. (674-0910). 3/24 at 8: Dan Hurlin and Carol McDowell. \$4.

THE KITCHEN—512 W. 19th (255-5793). 3/19-23 at 8 (Sat. at 8 and 11:30): Squat Theatre's "Dreamland Burns," with Eszter Balint, Peter Berg, Shirley Clarke, August Darnell, John Lurie; music by Ram-mellzee and Tony Noguira. \$12.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... New Margaret Mead Hall of Pacific Peoples... "Brazilian Princess," The World's Largest Cut Gem... Carl Ethan Akeley, 1864-1926; Renaissance Man... Gypsies: Photographs by Jan Yoors, 1930s - 1970s; 3/19-7/9.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan... Kushan Sculpture: Images From Early India; thru 4/6.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. \$2 suggested donation; students \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14... Second Drawing National; thru 4/14... Public and Private: American Prints Today; thru 4/28... The Hillman Foundation Collection of Modern French Painting; thru 1/5/87... Contemporary American Ceramics; thru 5/20... Tony Cragg: Menschenmenge; thru 4/14... Impressionist Prints; thru 5/5... From Courbet to Cezanne: A New 19th Century/Preview of the Musée d'Orsay, Paris; thru 5/5.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. \$2.50, seniors and students \$1.50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, \$2; seniors and students \$1, free Tues. after 5... Memphis/Milano; thru 4/13... Toys from the Nuremberg Spielzeugmuseum; thru 5/11... Playing Cards; thru 5/25... La Nijinska: A Dancer's Legacy; thru 7/13.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1, students and seniors 50¢. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. \$3, students and seniors \$1.75. (Free Tues. 5-8)... Jack Youngerman; thru 4/27... Naum Gabo: Sixty Years of Constructivism; thru 4/27... By the Muse Inspired; thru Nov.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$3, seniors and students \$1.75... Israel in Antiquity: From David to Herod... Coins Reveal... The Holocaust by George Segal... SNEH by Bulky Schwartz; thru June... The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15... Art and Exaltation: Treasures of the Jewish Museum; 3/23-8/87.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution \$4.50; children and seniors \$2.25... Greek and Roman Treasury... Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D... New Galleries for Ancient Near Eastern Art... Renaissance Revival Sitting Room, Meriden, Conn. (1868-70)... Liechtenstein: The Princely Collections; thru 5/4... Costumes of Royal India; thru 8/31... A Picture of Medieval Life; thru 6/29... Francois Boucher (1703-70); thru 5/4... The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor... The Pursuit of Abstraction: American Prints 1930-1950; thru 4/27... Advocating Photography: The David Hunter McAlpin Fund; thru 4/27... The Architecture of Richard Morris Hunt; 3/20-8/15. The Cloisters, Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. \$3 suggested donation... The Apocalypse: 950-1800; thru 4/13... Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20... Catchpenny Prints; thru 4/20... Scientific Autographs; thru 4/13... The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$2; seniors and students \$1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. \$5; students \$3.50; seniors \$2. (Thurs. 5-9 pay as you wish)... Contemporary Works From the Collection; thru 4/1... Mies Van Der Rohe Centennial Exhibition; thru 4/15... American Prints: 1900-1960; thru March... Large Drawings; thru March... Richard Serra: Sculpture; thru 5/13... Projects: Win Knowlton; thru 4/22... W. Grancel Fitz: Advertising Photographs 1929-1939; 3/20-6/24.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, \$2; seniors and students \$1. Art and Artifacts From North and South America, Ancient to Modern... I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery... Rooms from the Home of John D. Rockefeller Sr... Light as a Feather; thru 4/12... Statue of Liberty Centennial; thru 11/9... Theatre Museum in the Minskoff Arcade: Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$2.50, seniors and students \$2... Paestum and the Doric Revival 1750-1830; thru 3/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8, Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission \$2.50; students and seniors \$1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Sat. 10-5, Sun. 1-5, \$2; children \$1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps... Firefighting on Parade: 1700-1865... Niagara: Two Centuries of Changing Attitudes, 1697-1901; thru 4/27... Prized Prints: Rare American Prints Before 1860; thru 4/20... P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10-6; some collections to 9... Landmarks in English Literature; thru 4/16... Tales of Japan: Scrolls and Prints; thru 3/25... Extraordinary Years; thru 4/30. Lincoln Center, 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17... A Brush with Shakespeare: The Bard in Painting, 1780-1910; thru 4/12. Schomburg Center: Freedom's Journals: The Black Press in New York State; thru 4/20.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. \$3, seniors \$1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27... Eric Fischl; thru 5/11... Alex Katz Retrospective; thru 6/15. Whitney Museum at Philip Morris, 42nd at Park (878-2550). Urban Pleasures: New York 1900-1940; thru 4/3. Whitney Museum of American Art at Equitable Center, Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/19 at 2: The Tara Collection of Confederate States Stamps and Covers. On view from 3/17. 3/20 at 10 & 2: Fine Japanese Prints and Paintings, Screens, Swords and Fittings. On view from 3/15 by appt. only. 3/22 at 10 & 2: Fine 20th Century Decorative Arts. On view from 3/15. East, 219 E. 67th St. (606-0400). 3/19 at 2 & 6: Art Nouveau and Art Deco: Erte: Graphics, Bronzes and Works of Art. On view from 3/15. 3/25 at 2: Modern Sporting Guns and Antique Arms. On view from 3/21.

DOYLE—175 E. 87th St. (427-2730). 3/21 at 10: Property of Arts of Japan at Auction, Inc: Netsuke and other Fine Japanese Decorative Works of Art. On view from 3/15.

PHILLIPS—406 E. 79th St. (570-4830). 3/22 at 10 & 1: Victorian and Continental Furniture, Silver, and Decorative Arts, including Majolica Pottery. On view from 3/15.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/22 at 2: French and Continental Furniture, Decorations, and Carpets. On view from 3/15.

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ART

ROYALYNE WARD-DAVIS—Paintings, thru 4/6. Parker/Smalley, 322 E. 11th (228-7023).

SoHo and TriBeCa

WILLIAM ANTHONY/DEBRA CHASE—Satirical paintings and drawings/Mixed-media constructions. 3/20-4/19. Baum, 109 Hudson (219-9854).

CHARLES ARNOLDI/DARIO VILLALBA—Large-scale monotypes that explore the nature of wood and the painterly gesture/Paintings that incorporate photo collage. Thru 3/29. Cowles, 420 W. Broadway (925-3500).

YEE JAN BAO—Recent abstract landscape paintings, thru 4/19. Rosenberg, 115 Wooster (431-4838).

ASHLEY BICKERTON—Paintings in a series entitled, "Seven Susies," thru 4/5. Cable, 611 Broadway (420-8011).

RICHARD BOSMAN/RICHARD TOBIAS—Large-scale, gestural landscape paintings, plus paintings from his "Studio Series," in which the artist's dilemmas are explored/Recent geometric paintings. Thru 4/2. Alexander, 59 Wooster (925-4338).

ALBERTO BURRI—Paintings from 1953-1986, thru 4/2. DiLaurenti, 383 W. Broadway (925-5100).

PAT COLVILLE/MARK WILLIAMS—Encaustic paintings with abstract imagery/Painted constructions. Thru 4/5. Condeso/Lawler, 76 Greene (219-1283).

ROBERT COMBAS/DON RODAN—Recent color drawings/Paintings with cartoon-like imagery. Thru 3/29. Castelli, 420 W. Broadway (431-5160).

GRAHAM CROWLEY—Paintings in a series entitled, "Domestic Crisis," thru 3/29. Totah-Stelling, 152 Wooster (475-8330).

SARI DIENES—Assemblages of metal, glass, and wood, plus prints, thru 3/29. A.I.R., 63 Crosby (966-0799).

STEFAN EINS—Paintings, thru 3/30. Schiffer, 448 W. Broadway (477-5699).

ERIC FISCHL—Four recent large-scale paintings that explore social, sexual, and racial tension in our society, thru 3/29. Boone, 417 W. Broadway (431-1818).

J. NEBRASKA GIFFORD—Paintings, sculpture, and block prints in a series entitled, "Anatomy of Romance," thru 3/29. Nichols, 83 Grand (226-1243).

JACK GOLDSTEIN—Large-scale airbrush paintings of imagery such as cigarette smoke, melting lava, asteroids, thru 3/29. Metro Pictures, 150 Greene (925-8335).

JAN HASNEY—Lush, aggressively painted portraits of the artist and her friends, thru 3/29. Toll, 146 Greene (431-1788).

STEVE HAWLEY—Recent paintings and works on paper with spiritual themes, thru 4/30. Milliken, 98 Prince (966-7800).

DAVID HAXTON—Sculpture and photographs, thru 3/20. Esman, 70 Greene (219-3044).

SHERYL HUMPHREY—Small-scale oil paintings that depict the nighttime, outdoor activities of an American family of four, such as barbecuing, visiting the shopping mall, etc., thru 4/14. Herlin, 68 Thompson (431-8732).

BILL JENSEN—Recent paintings and drawings, thru 5/29. Washburn, 113 Greene (966-3151). See 57th Street Area.

TOBI KAHN—Recent paintings and sculpture, thru 4/12. Viafora, 568 Broadway (925-4422).

DAVID KAPP—Recent paintings and drawings, thru 4/12. Plumb, 81 Greene (219-2007).

DEBORAH KASS—Recent abstract paintings, thru 3/29. Baskerville + Watson, 578 Broadway (925-1955).

STEVE KEISTER—Hanging fiberglass sculptures with amorphic shapes, thru 3/29. BlumHelman Warehouse, 80 Greene (245-2888).

BARRY LE WA—Drawings, from 1966-1986, thru 3/29. Sonnabend, 420 W. Broadway (966-1986).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter + Hochman, 420 W. Broadway (219-0110).

SOL LEWITT/NANCY HOLT—A wall drawing that "wraps" around the gallery space, entitled, "Pyramids"/Photographs taken at different speeds from a television screen. Thru 4/5. Weber, 142 Greene (966-6115).

ELIE NADLEMAN—Sculptures of female heads in white marble, cherry wood, and bronze, thru 4/5. Thorp, 103 Prince (431-6880).

ANNE NEELY—Landscape paintings, thru 3/29. Munroe, 415 W. Broadway (226-0040).

FRANK OWEN—Paintings with built-up surfaces, networks of lines, thru 4/2. Hoffman, 429 W. Broadway (966-6676).

JACK OX/JOHN BREKKE—Large-scale paintings that explore the relationship of architecture and landscape to music/Handblown glass vases which incorporate layers of sandblasted figurative imagery. 3/19-4/9. Schreiber/Cutler, 171 Spring (925-1441).

CLAUDIO PALMIERI—Very large and very small landscape paintings, thru 4/3. Nosi, 100 Prince (431-9253).

ARCHIE RAND—Large paintings with improbable combinations of style and imagery, thru 3/29. Kind, 136 Greene (925-1200).

WALTER ROBINSON—Paintings of sculptural objects and nudes/Pen-and-ink drawings that satirize sex and violence, thru 4/5. Semaphore, 462 W. Broadway (228-7990).

ITALO SCANGA—New sculptures that explore the 1914-17 metaphysical paintings of De Chirico and Synthetic Cubism, thru 3/29. Stoler, 13 White (966-5090).

MIRIAM SCHAPIRO—New paintings with fabric, high-key colors, with theater and dance imagery, thru 4/5. Steinbaum, 132 Greene (431-4224).

MICHAEL SITARIS—Recent paintings and drawings with religious themes, thru 3/31. Sander, 51 Greene (219-2200).

ANNE TABACHNICK—Whimsical paintings of interiors, thru 3/29. Ingber, 415 W. Broadway (226-2221).

ESTEBAN VICENTE—Recent collages, thru 3/29. Gruenbaum, 415 W. Broadway (966-3646).

VELOY VIGIL—Large-scale abstract paintings, plus earlier "horse and rider" paintings, thru 4/9. Segal, 568 Broadway (431-0010).

MERRILL WAGNER—13 slate blackboard fragments on which the color cobalt blue has been painted or drawn, thru 3/29. Gibson, 568 Broadway (925-1192).

ROGER WELCH—Paintings of scenes taken from memory, on canvases shaped liked objects, thru 3/29. Greenwald, 181 Mott (219-1642).

JAMES WINN—Panoramic landscape paintings, thru 3/31. Knowlton, 153 Mercer (431-8808).

Other

LENNART ANDERSON—Figure paintings from the past ten years, 3/19-4/19. Rotunda, Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031).

JOE DAVIS—Paintings of New York nightlife, plus romantic pastoral nightscapes, thru 4/6. Bernarducci, 17 E. 17th (206-7578).

RICHARD HEINRICH—Welded steel sculptures and monotypes, thru 3/29. Jay, 13 Jay (925-9424).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955-1985, thru 4/5. Gagosian, 521 W. 23rd (807-0807).

ALISON WILDING—New steel sculptures, thru 4/8. Ala, 32 W. 20th (431-3344).

GROUP SHOWS

Madison Avenue and Vicinity

HAMILTON—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; 3/20-5/3.

HOFFELD—1020 Madison (734-5505). Recent drawings by Dunham, Newman, Winters; thru 4/12.

KREN—22 E. 65th (861-9933). Ex-voto sculptures from northeastern Brazil; thru 3/29.

MATHES—851 Madison (249-3600). "The Art of Drawing," with works by Baziotis, Cucchi, De Maria, Hockney, Hunt, Kelly, Krasner, Mazur, Morley, Neher, Oldenburg, Rothenberg, Steir, Twombly; thru 4/5.

SCULPTURE CENTER—167 E. 69th (879-3500). Sculpture by Bennett, Jackson, La Vergne, Mc Calebb, Patterson, Ramsaran, curated by Melvin Edwards and April Kingsley; thru 3/25.

SHEPHERD—21 E. 84th (861-4050). Paintings by Pre-Raphaelites and Academics, including Burne-Jones, Grimshaw, Hughes, Hunt, Rossetti, others; thru 4/26.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon-2 and 3-7; Wed. and Sat., 11 a.m.-2 and 3-7; Sun., noon-6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, March 19

CHAMBER MUSIC AT THE Y—Pianist Emanuel Ax, violinist Jaime Laredo, violist Kim Kashkashian, cellist Sharon Robinson. Bartok, Schumann. 92nd Street Y at 8. \$11-\$15.

BELLA DAVIDOVICH, pianist/**DMITRY SITKOVETSKY**, violinist. Sonatas by Mendelssohn, Grieg, Mozart, Ravel. Carnegie Hall at 8. \$10-\$17.50.

JAMES NEWTON, flutist-composer. Original jazz. Carnegie Recital Hall at 8. \$10.

PETER, PAUL AND MARY—Minskoff Theater, Broadway and 45th St., at 8. \$25, \$30. (Through Sun.)

SUNSPASH USA '86—Reggae concert. Radio City Music Hall at 7:30. \$20.

DIANE MONROE, violinist, with pianist Marion Hahn. Bach, Strauss, Stravinsky, Sarasate. Merkin Concert Hall at 8. \$7.50.

I CANTORI DI NEW YORK, Bart Folse director; oboist David Rowland, tenor Jeffrey Sweetland, percussionist Steven Machamer. "Laments and Mad Scenes." Marzenio, Monteverdi, Avshalomov, Wagoner, Russo. House of the Redeemer, 7 E. 95th St., at 8. \$7.

ELIZABETH BROWN, flutist/**ADRIANA CONTIN**, cellist/**SPENCER CARROLL**, harpsichordist/**ANN CALLAWAY**, pianist. Callaway, Levine, Musgrave, Bach, Handel, Sessions, Elizabeth Brown (world premiere). St. Michael's Hall, 225 W. 99th St. (874-6676), at 8. \$5.

NORTH/SOUTH CONSONANCE. Music by composers from Mexico: Chavez, Enriquez, Lavista, Lifchitz, Ponce, Revueltas. Barnard College Sulzberger Parlor, Broadway at 117th St., at 8. Free.

THE COMPOSERS' VOICE—Works by N. Currier, Gibbons, S. Currier, Liebermann. CAMI Hall, 165 W. 57th St. (580-2903), at 8. \$5.

LUISA BUSTAMANTE, cellist, with pianist Rosa Marie Pi-

mental. Brahms, Schumann, Bach. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

FRANCIS NEILBUT, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

LOREN SCHOENBERG, saxophonist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. \$2.

MILLETTE ALEXANDER AND FRANK DAYKIN, piano duo. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

Thursday, March 20

NEW YORK PHILHARMONIC, James Conlon conductor; violinist Salvatore Accardo. Copland's *Short Symphony*; Paganini's Violin Concerto No. 2; Prokofiev's *Romeo and Juliet* Suites. Avery Fisher Hall at 8. \$6-\$30. Note: rehearsal Thurs. only, at 9:45 a.m.; \$3.

MENDELSSOHN STRING QUARTET—Haydn's Quartet No. 2; Ives's Quartet No. 1; Schubert's Quartet No. 15. Merkin Concert Hall at 8. \$10.

GALA TRIBUTE TO GEORGE LONDON—Harry Belafonte, Sherrill Milnes, Tatiana Troyanos hosts; with Maria Ewing, Catherine Malfitano, James Morris, Neil Shicoff, Richard Stilwell. Benefit for George London Fund for Singers. Alice Tully Hall at 7:30. \$35.

MUSIC FROM MARLBORO—Mozart, Chausson, Roussel, Brahms. Metropolitan Museum at 8. \$8.

LES SORTILEGES—Folk song and dance of Canada. Carnegie Hall at 8. \$5-\$15.

RENATO CAPECCHI, baritone, with pianist Max Epstein. Art songs of Italy. Carnegie Recital Hall at 8. \$8, \$10.

PETER, PAUL, AND MARY—See 3/19.

THE BASIEITES MEET THE ELLINGTONIANS—Members of the two bands. Loeb Student Center NYU, 566 LaGuardia Pl. (598-2027), at 8. \$8.50.

CENTER FOR CONTEMPORARY OPERA—Pageant version of Britten's *Noye's Fludde*. Fourth Universalist Church, C.P.W. and 76th St., at 8. \$12.

GWENDOLYN TOTH, organist. Sweelinck, Schlick, Senfl, Cornet, Bruhns. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

PHYLLIS ZOOM, organist. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

BARGEMUSIC—Pianist Edward Auer, violinist Hamao Fujiwara, cellist Ko Iwasaki. Beethoven, Debussy, Ravel. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. \$10. Note: phone about bus service.

BOWDOIN TRIO—Bronx Community College, University Ave. and W. 181st St., at 12:30. Free.

Friday, March 21

NEW YORK POPS, Skitch Henderson conductor; pianist Bobby Short. "A Salute to Cole Porter"; also works by Tchaikovsky, Liszt-Henderson, Charlie Chaplin-Knight. Carnegie Hall at 8. \$12-\$20.

NEW YORK PHILHARMONIC—See 3/20. Today at 2.

DANIEL BARENBOIM, pianist. Beethoven's Sonatas Nos. 16, 14 "Moonlight," 6, and 31. Avery Fisher Hall at 8. \$9-\$17.50.

CLARK TERRY AND HIS JOLLY GIANTS—The trumpeter, with Frank Foster, John Campbell, Marcus McLaurine, Charles Braughn. "Essentially Ellington." Carnegie Recital Hall at 8. \$12.

THE OAK RIDGE BOYS AND THE JUDDS—Country music. Radio City Music Hall at 8. \$20, \$22.50.

PETER, PAUL, AND MARY—\$30, \$35. See 3/19.

LYRA—Bach's *Musical Offering*, on Baroque instruments. St. Michael's, Amsterdam and 99th, at 8. \$6.

KAREN HOLVIK, soprano, with pianist Steven Blier. Grieg, Handel, others. Tully Hall at 8:30. \$5, \$8.

HARVARD GLEE CLUB, Jameson Marvin conductor. Milhaud, Thompson, Fine, Harbison, Taverner, Tomkin, others. Town Hall at 8. \$7.50-\$18.

TOM CHAPIN, singer-guitarist. New York Open Center, 83 Spring St. (219-2527), at 8 and 10. \$8.

VERA VIU ALLIN, soprano, with pianist Evon Banning. Handel, Bach, Gluck, Turnpu, others. Liederkrantz Foundation, 6 E. 87th St. (534-0880), at 6. \$10.

SON PRIMERO, Charlie Santiago's charanga band. Jazz at the Center For Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. \$12.

JOHN STUBBLEFIELD, with Pheeroan ak-Laff, Anthony Cox, Donald Smith. Jazz, at Cooper Union, Third Ave. and 7th St., at 8. Free.

POWELL QUARTET AND FRIENDS—Flutists and others. Doppler, Dahl, Porter, Vivaldi. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

SHIVKUMAR SHARMA/SHAFAT AHMED KHAN—Music of North India. Washington Square Church, 135 W. 4th St. (362-3366), at 8. \$12.

MANNES TRIO—Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

ANATOLE—Russian and Latino music, with "surprise pantomimes." Museum of Contemporary Hispanic Art, 584 Broadway (912-1032), at 7:30. \$10.

MOSTLY MOZART FESTIVAL ORCHESTRA, Gerard Schwarz conductor; pianist Ken Noda, violinist Young Uck Kim. Mozart program. Lehman College Center, Bedford Park Blvd. West (960-8833), at 8. \$11-\$15.

KOKO TAYLOR AND HER BLUES MACHINE—"Dodger Blues." Arts at St. Ann's, St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. \$10.

DIANE MAGGIO, vocalist. "An Evening of Irving Berlin." Snug Harbor's Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 7. \$5.

Saturday, March 22

JEAN-PIERRE RAMPAL, flutist, with flutist Alain Marion, pianist-harpsichordist John Steele Ritter. Bolling, Bach, Doppler. Carnegie Hall at 8. \$12-\$20.

NEW YORK PHILHARMONIC—See 3/20.

ENSEMBLE FOR EARLY MUSIC, Frederick Renz conductor. "Singin the Spring." "Half a millennium of spring songs, from motets by Machaut to Monteverdian monody." Alice Tully Hall at 8. \$14.

HUDSON RIVER SLOOP SINGERS—Folk songs. Carnegie Recital Hall at 8:30. \$10.

VIENNA STRING SEXTET—Boccherini's Sextet No. 2; Brahms's Sextet No. 2; Schoenberg's *Verklärte Nacht*. Metropolitan Museum at 8. \$10.

PETER, PAUL, AND MARY—See 3/19. Tonight at 7 and 10:30. \$30, \$35.

ERIC BARTLETT, cellist, with pianist Elizabeth Wolff. Sammartini, Beethoven, Suits, Franck. 92nd Street Y at 8. \$7.50-\$10.

THE OAK RIDGE BOYS AND THE JUDDS—See 3/21.

DESSOFF CHOIRS, Amy Kaiser conductor. Taneyev, Bartok, Kodaly, Brahms, Shostakovich. Merkin Concert Hall at 8. \$15.

WALL TO WALL AMERICAN SONG—12-hour celebration of American vocal music, with Odetta, Oscar Brand, John Hammond, the Institutional Radio Choir, Maureen McGovern, Barbara Cook, Cy Coleman, Jule Styne, many more. Songs from Tin Pan Alley, spirituals, Broadway, Stephen Foster, others. Symphony Space, 11 a.m.-11 p.m. Free.

PATRICIA COSTA/FREE REIGN—St. Peter's Church, Lexington Ave. at 54th St., at 8. \$5.

FESTIVAL CHAMBER PLAYERS, Stephen Pomerantz con-

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MUSIC & DANCE

ductor; pianist Zita Zohar, violinist Sergiu Schwartz, soprano Eleanor Valkenburg. Mozart program. St. Michael's Church, 225 W. 99th St., at 8. \$8.

JAMES JABBO WARE & ME WE & THEM ORCHESTRA—Jazz Center, 380 Lafayette St. (505-5660), at 9. \$8.

L'ENSEMBLE, with pianist Evelyn Crochet. "Women by Women." Music by Colicchio (premiere), Paradis, Clara Schumann, Beach, Armer, Crawford-Seeger. Center for Inter-American Relations, 680 Park Ave. at 68th St. (222-8210), at 8. \$12.

AMERICAN FESTIVAL OF MICROTONAL MUSIC—Works of Laibow-Koser (world premiere), Haba (U.S. premiere), Telemann, Tiensuu, Polansky. Soundscape, 500 W. 52nd St., at 8. \$5.

FABIAN MOZAUARIETA/TAHUANTINSUYO—Music of Peru and the High Andes. "Voices of the Americas." Washington Square Church, 135 W. 4th St. (362-3366), at 8. \$10.

PUERTO RICO: ENCANTO Y CANCION—Classical and popular music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. \$16.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JASON HWANG QUARTET—Jazz. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

MICHAEL BORISKIN, pianist. Schumann, Beethoven, Poulenc. Faculty recital, Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; trumpeter Robert Haley, pianists Kyung-Un Rhee and Bertha Tang. Mozart, L. Mozart, Salieri. Queens College, L.I.E. and Kissena Blvd., at 8:30. \$15-\$12.

JAMES COTTON BLUES BAND—The Arts at St. Ann's, St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. \$10.

MILES DAVIS—Jazz at Lehman College Center, Bedford Park Blvd. West (960-8833), at 8. \$11-\$15.

Sunday, March 23

PITTSBURGH SYMPHONY, Lorin Maazel conducting; violinist Frank Peter Zimmerman (N.Y. debut). Mendelssohn's Violin Concerto; Sibelius's Symphony No. 1. Avery Fisher Hall at 3. \$10-\$20.

YO-YO MA, cellist. Works of Bach, Brahms, Messiaen, Beethoven, Falla. Carnegie Hall at 3. \$10-\$17.50.

PETER SERKIN, pianist. Webern's *Variations*; Bach's *Goldberg Variations*. Avery Fisher Hall at 7:30. \$8-\$16.

COMPOSERS' SHOWCASE—"Homage to Stravinsky." Ursula Oppens, Harriet Wingreen, Elizabeth Wright, John Van Buskirk. Robert Craft conducting Frank Corsaro's version of *L'Histoire du Soldat*, concert premiere, with Tony Randall as the Devil; the Gregg Smith Singers, in the world premiere of *Balançine Chorale*; Renard and Les Noces. Alice Tully Hall at 8. \$12.

JEFFREY KAHANE, pianist. Mozart, Faure, Carter, Schumann. Alice Tully Hall at 3. \$9.

NEW YORK CITY GAY MEN'S CHORUS—"In Living Color," a benefit. Popular music, with guest stars. Carnegie Hall at 8. \$8-\$40.

ZAMIR CHORALE, with members of of the Hebrew Arts Concert Choir, Matthew Lazar conductor. Isaac Offenbach's *Esther* (world premiere), works of Joachim, Bruch, Schubert, Saladin, Halevi, and synagogue songs. Merkin Concert Hall at 8. \$8.

CONCERTO SOLOISTS OF PHILADELPHIA, Marc Mostovoy conductor; harpist Heidi Lehwalder. Boyce, Mendelssohn, Mozart, Bridge. Town Hall at 2. \$4-\$6.

PETER, PAUL AND MARY—See 3/19. 3 and 7. \$30, \$35.

GALIMIR STRING QUARTET, with soprano Karen Smith. Prokofiev, Janacek, Schoenberg. New School, 66 W. 12th St. (741-5689), at 2. \$5.

BOWDOIN TRIO, with violinist Maria Bachmann, violist Nicolas Danielson. Brahms program. Carnegie Recital Hall at 8:30. \$8.

NATIONAL ORCHESTRA OF NEW YORK, Ainslee Cox conductor; concerto competition winners horn player Ellen Tomasiewicz, violinist Sterling Jenkins. Rimsky-Korsakov's *Russian Easter Overture*; Brahms's *Haydn Variations*; Mozart's Horn Concerto No. 4; Prokofiev's Violin Concerto No. 1. Columbia University's Ferris Booth Hall, Broadway and 116th St., at 2. Free.

I TRII—Works by Haydn, Lalo, Liudkevych. Ukrainian Institute, 2 E. 79th St., at 3:30. \$10.

TAIWAN MUSIC SOCIETY—Award winners concert. Music by Prokofiev, Stravinsky, Chausson, Koh, Chopin,

Ravel, others. Merkin Concert Hall at 3. \$10.
DEF JAM—L.L. Cool J. and the Jets. Apollo, 253 W. 125th St. (749-5838), at 3 and 8. \$5-\$30.

SEQUENTIA ENSEMBLE—Ordo Virtutum, a medieval music-theater work by Abbe Hildegard von Bingen. Metropolitan Museum Sculpture Court at 8. \$10.

A CELEBRATION OF WOMEN IN SONG: "Woman as Composer and Poet." Caccini, Strozzi, Clara Schumann, others; also poems by Millay, Dickinson, et al. set by Bernstein, Copland, Rorem. Marymount Manhattan Theater, 221 E. 71st St. (866-7046), at 7. \$5.

I CANTORI—See 3/19. Tonight at 8, at CAMI Hall, 165 W. 57th St. Some of the composers will be present.

COMPOSERS STRING QUARTET, with cellist Frederick Zlotkin. Webern, Powell, Schubert. Low Memorial Library, 116th St. east of Broadway, at 3. \$7.

MICHAEL SAHL, with an ensemble, performing his own music. Selections from *The Exiles' Cafe* and *The Tango Project*. JASA, 40 W. 68th St. (724-3200), at 2. \$1.

BRONX SYMPHONY ORCHESTRA, Jerome Sala conductor; violinist Marilyn Dubow. Works by Bizet, Mozart, Verdi. Lehman College Center, Bedford Park Blvd. West, Bronx, at 3.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor. See 3/22. Today at 2.

BROOKLYN PHILHARMONIA CHORUS, Douglas March conductor. Excerpts from Handel's *Messiah*, including the Easter portion. Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433), at 3. \$2.

BRONX ARTS ENSEMBLE, with violinist Michelle Stewart-Warner. Mozart program. Wave Hill, 249th St. and Independence Ave., Bronx (549-3200), at 3. \$9.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor. Works by Brooklyn women composers Torf, Vierk, Fisher, Mann, Speech, Rubin. Prospect Park Picnic House, P.P.W. and Fifth St., at 3. \$5.

MOSTLY MOZART FESTIVAL ORCHESTRA—See 3/21. Today at 3, Performing Arts Center, Kingsborough Community College, Oriental Blvd., Brooklyn (718-934-5596), at 3. Free.

BARGEMUSIC—See 3/20. Today at 4.

GINA CRUSCO, soprano. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

OMNI ENSEMBLE, with mezzo-soprano Constance Beaton, percussionist Lou Oddo. Works by Beach, Foss, Dahl. Brooklyn Conservatory of Music, 58 Seventh Ave., Brooklyn (718-622-3300), at 2. \$6.

CONCERTS IN CHURCH SPACES—The Arts at St. Ann's Chamber Orchestra, Fred Sherry conductor, with the Bread & Puppet Theater, in a presentation directed by Peter Schumann of Bach's Cantata No. 4, *Christ Lag in Todesbanden*, giving it a modern setting, with 135 performers and over-life-size puppets. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn, at 4. \$12... The Collegium Antiquum, with Sandra Miller, flauto traverso; Buxtehude, Bach, Handel, Vivaldi. Holy Trinity, 316 E. 88th St., at 3. \$6... *Bach Vespers*, with the Bach Choir, soloists, orchestra, Frederick Grimes conductor and organist. Bach's Cantata 182 and the Prelude and Fugue in D, S. 532. Holy Trinity Lutheran, C.P.W. and 65th St., at 5. Offering... *Chelsea Chamber Ensemble Brass Quintet*, with mezzo-soprano Elaine Bonazzi. Cheetham, Calvert, Bach, Sprengle (N.Y. premiere). Madison Avenue Presbyterian, 73rd St., at 4. \$5... *Ives Trio*. Mozart, Dvorak, Starer (N.Y. premiere). St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free... *James R. Lawson*, carillonneur. Settings of hymn tunes for Palm Sunday. Riverside, the Drive at 122nd St., at 3. Free... *Musica Viva of New York*, 25-piece chorus and chamber orchestra. Music of Langlais, Mendelssohn, Poulenc, Vaughan Williams; Schuyler Chapin narrator, organist McNeil Robinson. All Souls Unitarian, Lexington Ave. and 80th St., at 7. \$8... *Philip Kenyon*, organist. Alain, Bach, Franck, Howells, Mendelssohn, Vierni. St. Thomas, Fifth Ave. and 53rd St., at 5:15. Offering... *Rachmaninoff Trio*. Villa-Lobos, Shostakovich, Dvorak. Metropolitan-Duane United Methodist, Seventh Ave. and 13th St., at 3. \$5... *St. Bartholomew's Choir and Choral Society*, Orchestra of St. Luke's, James Litton conductor. Bach's *St. John Passion*. Park and 50th at 4. \$5.

Monday, March 24

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; pianist Alicia de Larrocha. Mendelssohn's *Ruy Blas Overture*; Beethoven's Piano Concer-

MUSIC & DANCE

to No. 1; Debussy's *Iberia*; Ravel's *Daphnis et Chloe*, Suite No. 2. Carnegie Hall at 8. \$13-\$22.50.

MUSIC FROM MARLBORO—Mozart, Chausson, Roussel, Brahms. Alice Tully Hall at 8. \$6.50-\$8.50.

EVERLY SOMACH, violinist, with Stephen Lazarus. Prokofiev, Mozart, Ysaye, Janacek, Saint-Saens. Merkin Concert Hall at 8. \$10.

ONSTANTINE ORBELIAN, pianist (N.Y. debut), with violinist Ida Kavafian, cellist Gary Hoffman. D. Scarlatti, Beethoven, Rachmaninoff, Babadzhanian, Liszt. Town Hall at 8. \$6-\$10.

AUL HENRY, guitarist. Praetorius, Ponce, Sor, others. Carnegie Recital Hall at 8. \$8.

EQUENTIA ENSEMBLE—See 3/23.

ETR KOTIK, flutist-composer-electronics. Music by Kotik and Jon Gibson. Diane Brown Gallery, 100 Greene St. (219-1060), at 8 and 10. \$7.

LEROY, composer. *Now Playing*, and other works. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. \$7.

RTS AT ST. ANN'S/BREAD & PUPPET THEATER—See Concerts in Church Spaces, 3/23 above. Tonight at 8.

MFUSION—Contemporary-chamber-music ensemble. Works by Walton, Consoli, Currie (premiere). Barge-music, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. \$8.

Tuesday, March 25

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; violinist Isaac Stern. Berlioz's *Roman Carnival Overture*; Dutilleul's Violin Concerto (N.Y. premiere); Tchaikovsky's Symphony No. 4. Carnegie Hall at 8. \$13-\$22.50.

NEW YORK PHILHARMONIC—See 3/20.

JACA ENSEMBLE—Violinists Robert Mann, Nicholas Mann; violist Toby Hoffman, cellist Bonnie Hampton, pianist Nathan Schwartz. Godard, Dvorak, Eisler, Mann. Carnegie Recital Hall at 8. \$9.

CONCORD STRING QUARTET—Henze's *Three Epitaphs*, the String Quartets Nos. 3, 4, 5 (U.S. premiere). Merkin Concert Hall at 8. \$7.

ALEXANDER MARKOV, violinist, with pianist Dmitriy Cogan. Works by Bartok, Marcello, Vitali, Medtner, Paganini. 92nd Street Y at 8. \$7.50-\$10.

PRISM CHAMBER ORCHESTRA, Robert Black conductor; tenor Paul Sperry. Britten, Wagner, McKinley. Symphony Space at 8. \$8.

MANHATTAN CHAMBER ENSEMBLE, conducted by George Manahan and Glen Cortese; Christopher Nappi, marimba. Music of Henze. Manhattan School, Broadway and 122nd St. (749-2802), at 8. Free.

AMOR ARTIS CHOALE, Johannes Somary conductor; Edward Brewer, continuo organ, and Richard Myron, violone. Six Bach motets. Grace Church, Broadway and 10th St., at 8. \$10.

SALUTE TO WOMEN COMPOSERS, Joan Tower, Pauline Oliveros, Tania Leon. Whitney Museum at Philip Morris, Park Ave. and 42nd St., at 6. Free.

ANNE POLLACK QUARTET—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

A. LEROY—See 3/24.

ARTS AT ST. ANN'S/BREAD & PUPPET THEATER—See Concerts in Church Spaces, 3/23. Tonight at 8.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets \$8-\$75. 3/18 at 8: Bizet's *Carmen*, Levine conducting; Ewing, Malfitano, Domingo, Devlin. 3/19 at 8: Verdi's *Simon Boccanegra*, Chung conducting; Te Kanawa, Milnes, V. Moldoveanu, Plishka, Clark. 3/20 at 8: *Francesca da Rimini*; Lorange, Moldoveanu, MacNeil. 3/21 at 8: Verdi's *Aida*, Levine conducting; Tomowa-Sintow, Cossetto, Pavarotti, Manuguerra, Kavrakos, Cook. 3/22 at 1:30: *Carmen*; same as 3/18 (WQXR). 3/22 at 8: *Simon Boccanegra*; same as 3/19, except Morris for Plishka.

Other

THE ENGLISH CAT, by Henze. N. Y. premiere by Manhattan School of Music. Borden Auditorium, Broadway at 122nd St. (749-2802). 3/19 at 7:30; 3/21 at 8; 3/23 at 2:30. \$8, \$12.

FABLES, by Rorem/**THE MARRIAGE PROPOSAL**, by Goldstaub/Lou Rodgers's *Ophelia Songs*. By Golden Fleece Ltd., the Composers Chamber Theatre. Actor's Outlet Theatre Center, 120 W. 28th St. (691-6105). 3/20, 21 at 8; 3/22 at 3 and 8. 3/23 at 3 and 7. \$10.

AIDA, by Verdi. Manhattan Opera Association. P.S. 75, 300 W. 96th St., 3/20 at 7:30. \$8.

LIGHT OPERA OF MANHATTAN—Romberg's *The Desert Song*, through 4/6. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.-Sat. at 8; Sat. and Sun. at 3:30. \$17.50 (Wed. and Thurs.); \$20 (weekends); seniors, children less.

LUCIA DI LAMMERMOOR, by Donizetti. Amato Opera, 319 Bowery (228-8200). 3/22 at 7:30, 3/23 at 2:30. \$10. Seniors and children \$8.

BEL CANTO OPERA WORKSHOP—Opera scenes. Senator Wagner Junior H.S., 220 E. 76th St. (222-2733). 3/20, 21 at 8. \$3.

DANCE

Sheer Romance

BROOKLYN ACADEMY OF MUSIC—March 18-30. 30 Lafayette Ave. (718-636-4100). Six couples in popular ballroom dances, from mambo to waltz. 3/18 at 7; 3/19, 20, 21 at 8; 3/22, 29 at 2 and 8; 3/23, 30 at 2; 3/25-28 at 8. 3/18, Fri. Sat. evenings, and Sun., \$15-\$30; \$10-\$25 other times.

Joyce Trisler Danscompany

JOYCE THEATER—March 18-23. 3/18 at 7:30; 3/19-22 at 8; 3/23 at 2 and 7:30. \$17.

Merce Cunningham Dance Company

CITY CENTER THEATER—Through March 23. Tickets \$12-\$28. 3/18 at 8: *Fielding Sixes*, Grange Eve (world premiere), *Pictures*. 3/19 at 8: *Doubles*, *Quartet*, *Pictures*. 3/20 at 8: *Arcade*, *Grange Eve*, *Channels/Inserts*. 3/21 at 8: *Fielding Sixes*, *Grange Eve*, *Channels/Inserts*. 3/22 at 2: *Native Green*, *Channels/Inserts*, *Pictures*. 3/22 at 8: *Arcade*, *Quartet*, *Native Green*, *Grange Eve*. 3/23 at 3: *Fielding Sixes*, *Grange Eve*, *Pictures*.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets \$7. **Paul Sanasardo Dance Company**, in "Mysteries" (world premiere), "Metallics," "Fatal Birds." 3/19, 20, 21 at 8; 3/22 at 2 and 8; 3/23 at 2.

BROOKLYN DANCE THEATER—Brooklyn College Gerstein Theater, Flatbush and Nostrand Aves. (718-434-1900). 3/21, 22 at 8; 3/23 at 2. \$5.

CAUGHT IN THE MIDDLE—Susan Hadley and composer Bradley Sowash. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/21, 22, 23 at 9. \$6.

DAAPO—Dances by David Popalisky, music by Mark Van Hecke. Nikolais/Louis DanceSpace, 33 E. 18th St. (924-0077). 3/20, 21, 22 at 8. \$6.

EVA DEAN DANCE COMPANY—"Riffing With Fifteen," by Eva Welchman. St. Mark's, Second and 10th (874-6974). 3/20-23 at 8. \$7.

IMPULSE THEATRE AND DANCE—Lincoln Center Library. 3/17, 18, 19 at 4. Free.

JUILLIARD DANCE ENSEMBLE—Juilliard Theater, 155 W. 65th St. (874-7515). 3/21, 22, 24 at 8; 3/23 at 3. \$7, \$10.

LAURA PAWEŁ DANCE COMPANY—Cunningham Studio, 55 Bethune St. (873-9073). 3/21, 22 at 9. \$7.

MULTIGRAVITATIONAL AERODANCE GROUP—3/20 at 7, 3/21, 22 at 8. Sirovich Center, 331 E. 12th St. (924-0077). \$9.

PALE BLUE—DANCE TALK, Steve Gross director. The Field at Pineapple, Houston St. between Broadway and Mercer (966-3717). 3/21 at 9; 3/22, 23 at 8. \$7.

STEPHEN PETRONIO—"Walk-In." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/20-22 at 8; 3/23 at 3. \$7.

TWO DANCES—"Taken Away," by Nancy Stotz; "Thunder," by Mary Seidman. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 3/22, 23 at 8. \$7.

WRAY/RODIGER—Solos, duets, trios by Regina Wray and Ann Rodiger. Ethnic Folk Arts Center, 179 Varick St. (766-4672). 3/22, 23, 24 at 8:30. \$6.



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OTHER EVENTS

EASTER AND PURIM—Each holiday has its attendant celebrations, and this week we are all invited to join in some of them. The **Hebrew Arts School Purim Arts Festival and Fair**, 3/23, 10:30 a.m.-1, is free for families, at 129 W. 67th St. Performances, folk dances, singing by children's choirs, storytelling, face painting, and crafts—and, in the Purim tradition of sharing, the collecting of canned foods for the homebound and elderly... The **Ukrainian Institute of America** is in the Easter mood with its annual presentation of a national art, Easter-egg (*pysanka*) decorating. 3/22 noon-7, 3/23 noon-3, you can both see and buy these beautifully colored eggs. Later on, 3/25, 26, 27, noon-4, Sofka Zielyk will be on hand to demonstrate the art. At 2 E. 79th St. (288-8660); free... **Queen Esther's Block Party**, a special celebration of Purim by Educational Alliance West, will be open house at NYU's Loeb Student Center, 566 LaGuardia Pl. at W. 4th St., 3/23 noon-4. Costume parades, crafts and Judaica for sale, clowns, dancing, plenty of music—Oscar Brand will sing at 1:30 and 3—Israeli folk dancing, children's fun, and kosher foods. Admission is \$4, \$3 for seniors and students, \$1 for kids under 12... **Easter-egg coloring** is geared for adults in two workshops 3/22, noon-1:30 and 2:30-4, at Clay Pit Ponds State Park Preserve (718-967-1076), S.I. The skill demonstrated here started with the Pennsylvania Dutch, and only natural materials are used. It's free, but you must pre-register... The 92nd Street Y tour department will lead an excursion to Brooklyn for a **Purim celebration in Crown Heights**, 3/25, from 2 on into the evening hours. It will include traditional readings, visits to the Chasidic Art Gallery, the women's bath house, and some shops, as well as a Purim meal at the home of a member of the Lubavitch community. Cost is \$22; phone 427-6000, ext. 179... Two more Purim events: **Anshe Chesed**, 251 W. 100th St., hosts a family evening, 3/24, which begins at 6 with a children's party, costume parade (wear one, if you like), a samba band, and more; a Purim reading and skits follow, and at 9, lots of klezmer music; refreshments too. \$9 (865-0600)... The **Kings Bay YM-YWHA** date, 3/23, 1-3:30, at 3495 Nostrand Ave., Brooklyn, is another family gathering. There'll be a Purim dramatization, a masquerade parade, magic and animals, holiday foods. \$4, \$3 seniors and children under 12.

HAYDEN PLANETARIUM, American Museum of Natural History, C.P.W. at 81st St. (873-8828). Sky Show, to 3/24, a double bill: "Halley's Comet: Once in a Lifetime," narrated by Leonard Nimoy, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Weekdays at 1:30 and 3:30, weekends hourly from 1 to 5, also at 11 a.m. Sat. \$3.75; children to 12, \$2.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.-Thu. 11-7; Fri., Sat. 11-8; Sun. noon-8. \$4.50; under 12, \$2.75.

ON THE MARCH CALENDAR—Note that "Selected Shorts" at **Symphony Space** picks up again 3/19 at 6:30, with "Comedy!" On the reading-aloud program: Garrison Keillor's "What Did We Do Wrong?" read by Joe Grifasi; E.B. White's "The Hour of Letdown," by Paul Hecht; Frank O'Connor's "My Oedipus Complex," by Malachy McCourt; Mary Morris's "Losing Your Cool," by Marilyn Sokol. At Broadway and 95th St., with a coffee/wine bar open at 5:45; admission is \$5, and next date is 4/2... More storytelling this weekend at two of the museums: "The Feather and the Circle," at the **Museum of the American Indian**, spotlights the Coyote Players in a prehistoric tale about the significance of the feather to Native Americans, and the Aymara Indian Jose Montano from Bolivia in a costumed musical performance on flute and drum. Broadway and 155th St. (283-2420), 3/22 at 2 and 3; \$2 admission... And the **Brooklyn Museum**, Eastern

Pkwy., continues the Festival of India with an afternoon of tales and music, with Laura Simms and Steve Gorn, 3/22 at 3, in the Oriental Art Galleries. Free with admission, \$2... A **Job Fair** 3/24, 11-3, is an open-house browse-and-learn event, given by the Graduate School of Social Service, Fordham U., at the Lincoln Center campus Pope Auditorium, 113 W. 60th St. More than 80 agencies will send representatives to talk about opportunities and practical matters.

FLOWER SHOWS DOUBLE THE SPRING MOOD THIS WEEK, when Macy's annual floral extravaganza opens at the Herald Square emporium 3/23. The Broadway windows and the main floor, along with "mini-shows" on floors 2, 3, 5, and 6, will be re-creating natural habitats of trees, flowers, and shrubs. Persian lilacs, Dutch tulips, weeping Blue Atlas cedars from North Africa—all will be shown in lifelike environments in and around the selling areas: the Belladonna, among other lilies, with accessories, and an Oriental garden in hosiery, for instance. And on opening day, there'll be entertainment in the children's department on 5, beginning at 1. The show continues through Easter Eve, the 29th... Meanwhile, **Garden Fantasies**, the **1986 New York Flower Show**, continues through 3/23, at the Passenger Ship Terminal, Berths 3 and 4, 55th St. and the West Side Highway. This now annual display features exhibits by the botanical gardens of New York (Bronx), Brooklyn, and Staten Island; Wave Hill (with a Ghost Garden), the Cloisters, and several garden clubs, museums, and specialty societies; also competitive arrangements, six greenhouses, merchandise from 60 top vendors, butterfly meadows, herb gardens, a Garden of the Gods. 3/17-20, 22, 23, 10-6; 3/21, 10 a.m.-9. \$6, children under 12 \$3... A pair of other springy events: **Spring Signs** is a program by naturalist Susan Ahearn at Wave Hill, 252nd St. and Independence Ave. in the Bronx (549-2055), 3/23 from 1 to 4, in the Learning Center. Meant for families, the season preview will include a chance to create a drawing, after you've examined tree flowers, bulbs, and invertebrates at close range. \$2 weekend admission, children under 14 free... We can celebrate the Vernal Equinox by joining artist Donna Henes in **Eggs on End: Standing on Ceremony**, 3/20 at 4:50 (exact V.E. time, 5:03). Due to a matter of gravity, an egg will (they tell us) stand on its fat end at this precise moment of the year, and at the World Trade Center Plaza, Ms. Henes and anyone who joins her will show how it's done.

TOURS

REMEMBRANCE OF THINGS PAST: ANTIQUE TOYS AND GAMES—Cooper-Hewitt Museum hosts a guided tour of two of its exhibits, one on playing cards and the other on toys from the Nuremberg Spielzeug Museum; then to two private collections in the neighborhood. 3/20, 1-4, at 2 E. 91st St. (860-6868). \$40.

CASTLES, COTTAGES, AND CHURCHES—An architectural tour of the Bronx, by bus; 3/23, 11-4, by the Bronx County Historical Society (881-8900). See Colonial farmhouses, the Poe Cottage, the Valentine-Varian House, and more; \$28; take along your own lunch, or buy at the Snuff Mill stop.

GREENWICH VILLAGE: ECHOES OF THE PAST—A New York Walk-About, first of the season, 3/23 at 11 a.m. and 2, meet S.E. corner of W. 13th St. and Seventh Ave. \$5 (582-2015 weekdays, 914-834-5388 evenings, weekends).

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must reserve. 3/23, **Jewish Williamsburg**, at 11 a.m.; the home of the Satmars. \$13... A **Purim** event: see above.

BROOKLYN BIRD CLUB—Look for early-spring migrants in Prospect Park, 3/22 at 8 a.m. Free (718-462-0846). Meet at Grand Army Plaza entrance.

SOUTH STREET SEAPORT MUSEUM—New: Statue of Liberty Update Excursions, aboard the sidewheeler Andrew Fletcher; Sat. in March, at 10 a.m. \$10, children \$5 (669-9400).

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Spring nature walk, 3/23 at 1. Free... **Alley Pond Environmental Center**, 228-06 Northern Blvd., Queens (718-229-4000): 3/22 at 8 a.m., a birdwalk at Jones Beach with Larry Plotnick, leaving from APEC; \$2. Wetland walks, Sun. at 1 (except Easter), and second Wed. each month at 10 a.m.; \$1. Woodland walk, first Wed. at 10 a.m.; \$1.

SPORTS

TENNIS—Virginia Slims Championships will be at Madison Square Garden (563-8954), 3/17-23. Participants include Martina Navratilova, Chris Evert-Lloyd, Hana Mandlikova, and Pam Shriver. 3/17-21 at 6 (\$10-\$20), and 3/22 at 12 noon (semifinals) and 3/23 at 11 (playoffs and finals) (\$14-\$24). \$175 a seat for the whole tournament.

PRO BASKETBALL—Knicks (Madison Square Garden; 564-4400): 3/22 at 8 vs. Houston. \$8-\$16.

COLLEGE BASKETBALL—National Invitation Tournament (Madison Square Garden; 564-4400) 3/24 at 7 (semifinal doubleheader) and 3/26 at 7 (championship doubleheader). \$8-\$12.50.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 3/23 at 8:30 vs. Chicago. \$6-\$19... Islanders (Nassau Coliseum, Uniondale; 516-794-4100): 3/25 at 7:05 vs. St. Louis. \$16-\$25... New Jersey Devils (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 3/19 vs. Pittsburgh; 3/25 vs. Rangers. All games at 7:35; \$10-\$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. \$2, \$3.50. Featured races: 3/22, the Bayshore.

KARATE invitational at Long Island University's Brooklyn campus (DeKalb and Flatbush Aves.; 718-403-1047). 3/22 at 9 a.m.: Eliminations; at 6: Finals. Adults, \$7; children, \$5.

CHILDREN

THE MUPPET SHOW has been extended through 3/23, at Madison Square Garden's Felt Forum (564-4400). 3/21 at 7:30; 3/22 at 11, 2:30, and 7:30; 3/23 at 1 and 4:30. \$7.50 and \$9.50.

YES, IT'S PURIM IMPROVISATION TIME, with Susan Dias, from WNYC radio's *Kids America*. 3/23 at 1 and 2:30 (the Jewish Museum, 1109 Fifth Ave.; 860-1863). \$3.

THE LOCH NESS MONSTER surfaces at BAM (30 Lafayette Ave.; 718-636-4100), along with additional works, performed by Penny Jones & Co. Puppets and the Brooklyn Philharmonic Chamber Ensemble. 3/22 at 2. Adults, \$5; children, \$3.

ONCE UPON A SUNDAY continues at the 92nd Street Y (1395 Lexington Ave.; 427-6000, ext. 137) with Eric Arnold and Jeff Loeb, hosts of NPR's "Hole in the Sock." 3/23 at 2. Free, but must reserve.

TAKE AN IMAGINARY JOURNEY to foreign lands on Macy's fifth floor (560-4060). 3/22, from 12 noon to 2: A face-painter will create international designs on children's faces; at 1: The Ballet Hispanico performs. 3/23 at 1: Storytelling, through puppet and song; at 2:30 and 3:30: Suzuki violinists. Free.

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sents their own version of "Pinocchio," with the audience lending a hand. Sat. and Sun. at 4 (New York Institute for the Blind, 99 Pelham Parkway, Bronx; 822-2177). \$4.

FANTASY THEATRE with the Ten Ten Players (Park Avenue Christian Church, 1010 Park Ave.; 362-2753). Bone up on Greek myths and fables. Sat. and Sun. at 4. Adults, \$3; children, \$4.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Cinderella," performed by eighteenth-century hand-carved puppets. Sundays at 2, through 3/23. \$3.50.

HARLEQUIN & COMPANY will be presented by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716), through 3/22. Sat. at 1 and 3:30. Adults, \$5; children, students, and seniors, \$4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—3/23 at 1:30: "The Fonzapoppin' Magic Show." \$3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—3/21 at 11 and 1: "Wilbur the Giant," by international George Latshaw. \$3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Torkova and Imam. \$7.50... "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, \$10; children, \$6... "Alfred the Dragon Solves Another Mystery," by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, \$4; children, \$3.50... **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. \$3... At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. \$5 (must reserve; adults must be with a child)... **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun., through 3/30. \$4.

CITY OF NEW YORK PARKS AND RECREATION at Belvedere Castle (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—3/22, from 11 to 12 noon: "Castle Legends"—a castle story told by Mary Kay Harrity; then draw and paste a castle. 3/22, from 1 to 2:30: see 3/22, above... At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.-Fri. 10:30 a.m. and 12 noon, Sat., 12 noon and 3 (through 5/31). \$2... At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.-Fri. 10:30 a.m. and 12 noon, through 8/29. \$1.50.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—3/22 and 23: Traditional and Medieval Fun and Games. Sat. at 2: Two clowns from Ringling Bros. and Barnum & Bailey Circus visit. Sun. at 2: Rachael Haid will demonstrate medieval fighting and carnival games. Hours: Wed.-Sun. 1-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3 and \$2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672)—3/22 at 1:30: "Puppet Sampler II," staged by Gingerbread Players (\$2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) (\$1). 2/23 at 2:30: "From Congo to Cool," by Richard Dixon (\$3). Hours: 1-5, closed Mon. Free.

BROOKLYN CHILDREN'S MUSEUM—3/19 at 3:30: "The Mysterious Script: Indus Valley Seals." 3/22 at 2: Live animals; also at 2: "A Joyful Noise." Hours: Mon., Wed., and Fri. 2-5; Thu. (family night) 2-8; Sat., Sun., and holidays 10-5. Donation.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—"Big Top Puppets," by Amy Trompeter, an ongoing exhibit of free-standing "circus puppets" that perform when activated by visitors... 3/22 at 1 and 3: "Just Imagine." 3/23 at 11, 1, and 3: "More Than Mime," with Jeffrey Hess. Hours: Weekends 10-5. \$2.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp a Baiana. Res. nec. L Mon.—Fri. noon-5. Br Sat.—Sun. noon-5. D Sun.—Thurs. 5-11:30. Fri.—Sat. to 1:30 a.m. Ent. nightly. (M) AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.—Fri. noon-2:30. D Mon.—Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon-5. D Sun.—Thurs. 5-1 a.m., Fri.—Sat. to 2 a.m. Also 428 Amsterdam Ave., bet. 80th-81st Sts., 874-1377. (I-M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpaccio, cannelloni amalfitani. Open Tues.—Thurs. noon-11:30. Fri. to 12:30. Sat. to 1, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

THE BEACH HOUSE—399 Greenwich St., at Beach St., 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues.—Sat. noon-4. D Tues.—Thurs. & Sun. 4-midnight, Fri. & Sat. til 1 a.m. (I) AE, CB, DC, MC, V.

EL CORTUO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.—Fri. noon-3. D Mon.—Fri. 3-midnight, Sat. & Sun. noon-midnight. (M) AE, DC, MC, V.

FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT—89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.—Fri.

11:30-5. Br Sat.—Sun. 11:30-3. D daily 5-11. Private parties for 10-400. (M) AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.—Fri. 7:30-10. L Mon.—Fri. 11:30-4. D Mon.—Fri. 5-9:30. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

GIANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.—Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.—Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.—Thurs. 6-midnight, Fri.—Sat. to 1 a.m. Br Sun. 11:30-8:30. Ent. Parking avail. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.—Fri. 6:30-10:30, Sat.—Sun. from 7:30. L Mon.—Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.—Thurs. 5-11:30, Fri.—Sat. 6-10:30. (M) AE, CB, DC, MC, V.

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalanian, paella, veal and sweet breads with morels. Res. sug. Br Sat.—Sun. noon-4. D daily 5:30-midnight. (M) AE, CB, DC.

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansotti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.—Fri. noon-4. Br Sat.—Sun. noon-4:30. D Mon.—Wed. 6-midnight, Thurs.—Sat. to 12:30, Sun. to 11:30. S Thurs.—Sat. to 2 a.m. (M) AE, DC, MC, V.

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.—Fri. 11:30-4:30. Br Sat.—Sun. 11:30-4:30. D Mon.—Sat. 6-12:30, Sun. to 11:30. Private parties for 30-80. Ent. Fri.—Sun. (M) AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.—Fri. 11:30-2:30. D Mon.—Sat. 5-10. Barroom: 11:30 a.m.—1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.—Fri. 11-4. Br Sat.—Sun. 11-4. D daily 5-11. Private parties for 100. Ent. Wed.—Sat. (M) AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.—Sun. 5:30-11:30. Br Sat.—Sun. 11:30-4:30. Closed Mon. (M) AE.

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. Continental bistro. Spcls: saucisson l'ail en brioché, scrambled eggs with salmon roe, French/Vienese pastries & cakes. B daily 8-2. L & D daily noon-10 p.m. (I-M) AE.

PATRISSEY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spiedino alla Romano, lin-

guini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.—Fri. noon-3. D daily 5-11 p.m. Private parties for 25. (M) AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.—Fri. 6:30-11:30, Sat.—Sun. to midnight. (M-E) AE, MC.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.—Sat. 7-midnight. Ent. Closed Sun. & Mon. (M) AE, CB, DC, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.—Sat. noon-11 p.m., Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts., 787-1110. (I) AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.—Thurs. 11:30 a.m.—midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. (M) AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.—Wed. 11:30 a.m.—11 p.m., Thurs.—Sat. to midnight. Br Sat.—Sun. 11:30-4:30. (I) AE, MC, V.

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.—Fri. 11:30-4. D Mon.—Fri. 5-11. Private parties for 25-40. Closed Sat.—Sun. (M) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.—Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.—Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Jacket required. International hors d'oeuvres. Open Mon.—Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.—Fri. noon-4. D Sun.—Thurs. 4-10, Fri.—Sat. to 11. Private parties 25-150. (M) AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. (M) AE, CB, DC, MC, V.

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diablo, chimichangas. Br & L daily noon-5. D daily 5-3 a.m. (I) MC, V.

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs,

baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.-Fri. 9-11. Br Sat.-Sun. 9-5. L Mon.-Fri. noon-6. D daily 6-1 a.m. Private parties for 30-45. Ent. (I-M)

AE, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. (M) No credit cards.

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteque picado. Res. sug. L daily noon-4. D Sun.-Thurs. 4-11:30, Fri.-Sat. to midnight. (I-M)

AE, CB, DC.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M)

AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I)

AE, MC, V.

EL FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villorroy, mariscada egg sauce, extrena. No res. L Mon.-Fri. 11-3. D Mon.-Thurs. 3-midnight, Fri. to 1 a.m., Sat. noon-1 a.m., Sun. 1-midnight. (M)

AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M)

AE, CB, DC, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscada in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. (I) AE, DC, MC, V.

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E)

AE.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M) AE, CB, DC, MC, V.

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.-Thurs. 7-midnight, Fri.-Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20-75. Closed Mon. (M) AE.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. (M)

AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valencienne. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E)

AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. (I-M)

AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Sun.-Thurs. 6-

11:30, Fri. to 12:30, Sat. 6:30-12:30. Ent. nightly from 9:30. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M)

AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M)

AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE, DC.

TONY ROMA'S—450 Sixth Ave., bet. 10th-11th Sts., 505-7000. Casual. American. Spcls: ribs, chicken, steak, salad. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. from noon. Happy hour 4-7 & midnight-2 a.m. Ent. nightly. (I) AE, MC, V.

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. (I-M) AE, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M)

No credit cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M) AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. (M)

AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

CAFE DU PARC—106 E. 19th St., 777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sautéed sweetbreads with morel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties for 25. Closed Sun. (M)

AE, CB, DC, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. (M) AE, CB, DC, MC, V.

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I-M) AE.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I-M)

AE, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M)

AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. (I-M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.-Fri. noon-midnight, Sat. to 2 a.m. Spcl. pre-theater D. (M) AE, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.-midnight. (I) AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. (M)

AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon.-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M)

AE, CB, DC, MC, V.

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. (M) AE, DC, V.

SAL ANTHONY'S—55 Irving Place, bet. 17th-18th Sts., 982-9030. Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-4. D Mon.-Thurs. 3-11, Fri. 3-12:30, Sat. 4-12:30, Sun. 4-10. Private parties 20-100. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd-34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. (M)

AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pre-theater D 5:30-7:30. Ent. 5:30-1. (M)

AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamarretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.-Sat. noon-5. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

EL QUOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. (M) AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon-5. D daily 5-midnight. Private parties for 40. Ent. Tues.-Sat. from 8:30. (M) AE, CB, DC, MC, V.

RESTAURANTS

INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts., 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon-3. D Sun.-Thurs. 5:30-11:30, Fri.-Sat. to midnight. Private parties for 25-30. (I)
AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.-Fri. 11:30-4. Br Sun. noon-4. D daily 5-11:30. Private parties for 50-75. (M)
AE, CB, DC, MC, V.

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.-Fri. noon-3. D daily 6:30-midnight. (M)
AE, DC, MC, V.

MESON TOLEDO—318 W. 23rd St., 691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30-3. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 1 a.m. (M)
AE, CB, DC.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M)
AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. (I-M)
AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulbiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15-700. Dancing. (E)
AE, MC, V.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (M)
AE, CB, DC, MC, V.

43rd-56th Streets, East Side

AAH LANTERNA—14 E. 47th St., 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Private parties for 10-100. Pianist Mon.-Sat. from 6. Closed Sun. (M)
AE, CB, DC, MC, V.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I-M)
AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmon, Maryland crab-cakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Br Sat. noon-2:30. Champagne buffet Br Sun. 11:30-2:30. Prix fixe L & D. Piano bar 5:30-midnight. (M)
AE, CB, DC, MC, V.

AVGERINOS—153 E. 53rd St., in Citicorp Bldg., 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various sisebab. Res. sug. for D. L daily 11-5. D daily 5-11:30. (M)
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 & Sun. Br.
AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I)
AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.-Fri.

noon-3. D daily 5:30-11. (M)
AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7-2 a.m. Ent. nightly. (E)
AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)
AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. La Piazzetta: Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. to 11. L daily noon-3. D daily 6-midnight. (M) Drake Bar: L daily 11:30-2. Cocktails 11:30 a.m.-2 a.m. Ent. nightly. (M)
AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. (M-E)
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. Pool Room: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E)
AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E)
AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M)
AE, DC, V.

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Pre-theatre D 5:30-7. Pianist Mon.-Sat. Free parking after 5. Closed Sun. (M)
AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6-midnight. (E)
AE, CB, DC, MC, V.

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (E)
AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11, Sun. 5-10:30. Private parties. (E)
AE, CB, DC, MC, V.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D.

Private parties for 30. Closed Sun. (E)
AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E)
AE, CB, DC.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)
AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. to 10:30. (E)
AE, CB, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffe ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. (E)
AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M)
AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E)
AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10. After theatre D 10-midnight. Private tatami rooms. Closed Sun. (M-E)
AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M)
AE, CB, DC, MC, V.

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-30. (M)
AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4 to 5-lb. lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M)
AE, CB, DC, MC, V.

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon-3. D daily 3-10. Private parties for 10. Pianist Thurs. & Fri. (I-M) AE, DC, MC, V.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M)
AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m. Cocktails 10:30 a.m.-1 a.m. (M) Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7:30-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. Mon. 8-1 a.m. (M-E) The Waldorf Cocktail Terrace: Tea daily 2:30-5:30. Cocktails 2:30 p.m.-2 a.m. Ent. nightly. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m.
AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri. Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.-Fri. 7:30-10:30. Br Sat.-Sun. 11-4. L Mon.-Fri. 11-4. D daily 4-10. S daily 10-midnight. (M) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 4:30-10. Pre-theater D. Closed Sun. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.-Sat. noon-4. D Mon.-Sat. 4-midnight. Parties for 300. Pianist. Closed Sun. (M) AE, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11. Fri.-Sat. to midnight, Sun. 5-11. Also 120 E. 56th St., 593-1627. (M) AE, CB, DC, MC, V.

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.-Fri. 11:45 a.m.-9 p.m., Sat. 5-9. Closed Sun. (M) AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., (7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5:30-midnight. Pre-theatre D. (M) AE, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (I-M) AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. (M) AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.-Fri. noon-11 p.m., Sat.-Sun. 1-11. (I-M) AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

HO NO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. (I) AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also Iroha Sushi—1634 Broadway, bet. 50th-51st Sts., 315-3808. (M) AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Free parking 6-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. 11:30-4. D daily 4-11:30. Pianist nightly from 6 p.m. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. to midnight. (I) AE, DC.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. (E) AE, DC.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Private parties for 10-200. Free parking from 6-midnight. Closed Sun. Also La Veranda—60 E. 54th St., 758-5560. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St., 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savory cabbage, lobster a la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 6-10:30. Private parties for 12. Closed Sun. (E) AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

PASTRAMI FACTORY—7 W. 47th St., 819-0202. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. (I) AE.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11. Buffet L & pre-theatre D. Free D parking. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev.

Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. (M) AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.-Fri. 11:45-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. (E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St., 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-1 a.m. Br Sat.-Sun. 11:30-4. (I) AE, MC, V.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-11. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m. (M) AE, CB, DC, MC, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.-Sat. noon-2:30. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congondoro with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M) AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St., 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30-10:30. L daily noon-3. D daily 6-10:45. (E) AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily

RESTAURANTS

7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. (I) AE, DC.

LE PATIO—118 W. 57th St., in the Hotel Parker Meriden, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.-Fri. 11:30-3. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Pianist nightly from 9:30. Private parties. (M) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

L'HOSTARIA DEL BUSTO—108 E. 60th St., 751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meriden, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24-hrs daily. Private parties. (I-M) AE, DC.

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Pianist. (M-E) **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tues.-Sat. 10 p.m.-12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30, Sat. 8-11. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Sat. 3:30-7, Sun. from 4. "After 7": Mon.-Sat. 7-1 a.m., Sun. to midnight. (E) **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les médaillons de veau au beurre acide, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini,

shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. Pianist nightly. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endivia al ferri, carpaccio arugula e grana. Res. sug. L & D daily 11 a.m.-2 a.m. Br Sat. & Sun. 11-6. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.-Thurs. noon-2. D only Tues.-Sat. 6-10. Private parties. Closed Sun. & Mon. (M) AE.

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. (M) AE, CB, DC, MC, V.

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.-Sun. 5-11. Private parties for 25-65. Closed Mon. (M) AE, CB, DC, MC, V.

THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave., 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon-5. D daily 7:30-11:30. Private parties for 25-100. Free trolley bus for the Boat House from park entrances. (I-M) AE, CB, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. (M) AE, DC, MC, V.

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinna, fidegusa, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, médaillons of veal with julienne of leek. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D Tues.-Sat. 6-1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7-10:30 a.m., Sun. 8-10:30. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) AE, CB, DC, MC, V.

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only 5-11 daily. (M) AE.

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-

Sat. 5-midnight, Sun. to 11. Private parties for 100. (M) AE, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6-midnight daily. (M) AE, CB, DC, MC, V.

IL VALLETTO—133 E. 61st St., 838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huîtres gratinées au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. (M) No credit cards.

LE REGENE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poêlé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7-10. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. (M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. (M) AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiaro, fettuccine verde fileto pomidore. Res. nec. D only 5:30-12:30 daily. (M) No credit cards.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. (M) AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, médaillons of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencal. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Mon.-Thurs. 5:30-12:30, Fri.-Sat. to 1:30, Sun. to 11:30. (M) AE, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingembre frais. Res. sug. B daily 7-10:30. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.-Fri. noon-3. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sat.-Sun. noon-3:30. Pianist Sat.-Wed. & Br. (M) AE, CB, DC, MC, V.

RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.-Sun. 6-midnight. Pianist Wed.-Sun. Private parties for 40. Closed Mon. & Tues. (M) AE.

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. 540 Park: Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. (M) AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberi reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. (M) AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L (E) AE, CB, DC, MC, V.

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Formal. Continental. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. Pianist Len Berge, Tues.-Sat. 7-11. (E) AE, CB, DC, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30-5. D daily 5-midnight. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.-Fri. noon-3. Br Sat. noon-3, Sun. 10-4. D Mon.-Sat. 5:30-12:30, Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7-11:30. L daily 11:30-4. Br Sun. noon-4:30. D daily 4-midnight. (M) AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11-4. D Sun.-Thurs. 5-12:30, Fri.-Sat. to 1 a.m. Private parties for 50. (M) AE, CB, DC, MC, V.

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11-3. D Sun.-Fri. 3-11:30, Sat. to 12:30. (M) AE.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat. 4-midnight, Sun. to 11. (M) AE, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, CB, DC, MC, V.

JULIA, A GARDEN RESTAURANT—226 W. 79th St., 787-1511. Casual. Continental. Spcls: poached sole with saffron & tomato butter sauce, grilled calves liver with red wine & shallot butter, fettuccine with wild mushrooms. Res. sug. L/Br daily 11:30-5. D daily 5-2 a.m. Jazz Sun. from 9 p.m. (M) AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.-Sat. 11:30-3:30. D daily 5-11. Br Sun. noon-4. S from 11 p.m. Pianist Tues.-Sun. (M) AE, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th Sts., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.-Fri. 9-11, Sat. 10-11. Br/L Tues.-Sun. 11-4. D Tues.-Thurs., Sun. 4-11, Fri.-Sat. to midnight. Closed Mon. (I) AE.

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Pianist nightly from 7. (M) AE.

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatore, bocconcini alla Fiorentina. Res. nec. L daily noon-3. D daily 5-midnight. Private parties for 50. (M) AE, CB, DC, MC, V.

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.-Sun. 4:30-11. Private parties for 40-50. Closed Mon. (M) AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpapello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. (M) AE, CB, DC, MC, V.

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I) AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpapello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar till 3 a.m. Pianist nightly. (E) AE, DC.

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.-Sun. noon-3. D Tues.-Sun. 5-11:45. Bar Thurs.-Sat. 4 p.m.-4 a.m., Sun.-Mon. 7-midnight, Tues.-Wed. 5-1 a.m. Ent. nightly. (M) AE, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

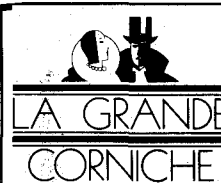
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NIGHTLIFE

DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Helicio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sat. & Sun., 12:30-4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/19, Keith Carroll Quartet. 3/20, John Burr; Mike Clark; Mike Wolf. 3/21,22, Richie Pratt Trio. 3/23, Akito Natsuo & Trio. 3/24, Libby Richmond Quartet. 3/25, Andy Tuck Quartet. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 3/19, Geoffrey Armes; The Dancing Detectives. 3/20, Rock of Ages; Grimm Jack. 3/21, Lunetune; The Dragons. 3/22, Francis Xavier & the Holy Roman Empire; Tracey Leigh Green. 3/23, The Elements; Central Park West. 3/25, Comedy nite with m.c. Jim Mendrinos. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 3/23, Phyllis Hyman. 3/24, David Amram All Stars. 3/25-30, Joe Pass; Milt Jackson Quartet. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 3/22, Joanne Brackeen with Cecil McBee. Sets from 9-45. **AE, CB, DC, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 3/19, Carla White & Jim McNeely. 3/20-22, Henry Love & Trudy Silver. 3/23, Robert Silverman. 3/24,25, Bob Neloms. 3/26, Carla White & Jim McNeely. Music from 9-1 a.m. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

CARLOS I—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 3/23, Woody Shaw Quintet. 3/25-30, Gail Wynters. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 3/22, Walt Michael and Company. 3/29, Skyline with Tony Trischka. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/19, Bass Desires - Marc Johnson, John Scofield, Peter Erskine, Bill Frisell. 3/20-23, Jack de Johnette's Special Edition. 3/24, Les Paul Trio. 3/25-30, Clark Terry & Jon Faddis. Shows Mon.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 3/19, Psycodaisies; Southern Culture on the Skids; Johnny J. and the Hitmen. 3/20, The Chesterfield Kings; The Dogmatics. 3/21, Frank Christian. 3/22, Aztec Two Step; Devon Square. 3/23, Comedy. 3/24, Pat DiNizio/Hootenanny. 3/25, Das Damen. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 3/19, Ellis Larkins. 3/20, Bucky & John Pizzarelli. 3/21,22, Peter Leitch Trio featuring John Hicks. 3/23, Nat Jones. 3/24-26, Rahn Burton. **Upstairs:** 3/20 at 8, Bessye Scott with Ben Carter; followed by Gail Boggs with Brenda Madison at 10. 3/21 at 8, Connie James with Onaje Allan Gumb; followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 3/22 at 8, Marta Sanders with Benny Key; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 3/19-22, 10-3 a.m., singer David Allyn and the Scott Hardy Duo. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun. & Mon., 10-3 a.m., singer Stephanie Crawford and trio. Tues., 10-3, Chuck Wayne Trio. Sun., 5-10, Stan Edwards Duo, followed by the Jay Leonhard Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 3/19 at 8, Ann Schlumberger. 3/20 at 8, Debbie Armelino. 3/21 at 8, Kimberly Risner; David Gris at 10:30. 3/22 at 8, David Gris; Nina Murano at 10:30. 3/23 at 8, Ryan Keating. 3/24 at 9, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio. Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 3/19,26, Super Singers Series with Cookie Watkins. 3/20, Bill Block and Big Bang. 3/21, Eighty 3. 3/22, Roo Ha Ha. 3/24, Joey Bolognese. 3/25, Barry Finerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 3/22, 25-29, pianist John Bunch with Phil Flanagan on bass. 3/23, 24, pianist Esther Blue. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/26, singer Barbara Cooks with pianist Wally Harper and John Beal on bass, Tues.-Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/20, Knee Tremblers; Wishbone Ash. 3/21, Southside Johnny & the Jukes. 3/23, Long Ryders. 3/23, Gregg Allman; Dickey Betts. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 3/23, New York Jazz Quartet. 3/24, Gil Evans' Orchestra. 3/25-30, Abdullah Ibrahim with Ekaya. **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 3/22, Jerree Palmer and Adam Wade, Tues.-Thurs. 9 & 11, Fri.-Sat. 9 & midnight. 3/25-29, Cissy Houston. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 3/19, Phoebe Legere. 3/20, Lew Willie and the Snapdragons. 3/21,22, Otis Rush. 3/24, Janie Romer and 3Z. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 3/19, 20, Frank Kimbrough. 3/21,22, Lance Hayward & Frank Kimbrough. 3/23-25, Lance Hayward. Music Sun.-Thurs from 8, Fri.-Sat. from 9:15. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa Meets Jazz. 3/24, "A Night of Skins" with Tito Puente and his Latin/Jazz Ensemble; Ray Barretto and his Orchestra with special guest Patato. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 3/23, Sphere featuring Charles Rouse and Kenny Barron. 3/24, Mel Lewis Big Band. 3/25-30, Steve Kuhn Trio featuring Ron Carter and Al Foster. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.-Sun. from 9. 3/19, Calvin West. 3/20-23, Houston Person and Etta Jones. 3/25, Bill Eldridge and High Society with Eddie Chamblee. 3/26-30, Pazant Brothers. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 3/22, pianist Hal Schaffer with Brian Torff on bass. 3/23,30, guitarist Gene Bertoncini with Michael Moore on bass. 3/24-29, pianist Larry Vuckovich with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/20, Koko Taylor; Lonnie Brooks. 3/21, The Fall; David Keyes Band. 3/22, Southern Pacific; Ozark Mountain Daredevils. 3/23,24, Jorma Kaukonen. 3/26,27, The Radiators. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 3/19,21, Soozie Tyrell and the Saddlites. 3/20, Showcase. 3/22, The Mules Brothers. Music Wed.-Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrienne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts, nightly except Mon., when Tim Reyes & Company take over for an evening of jazz. Shows at 9 p.m. **No credit cards.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/23, comedians Corson & Trueson, Steve Rizzo, Richie Gold, Johnny Rizzo, Danny Curtis and Hiram Kasten. Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/19, Hilly, Lili, & Lulu; Linda Strasser. 3/20, Anita Hollander; Tracey Morse. 3/21, For Play; Weekend Comedy Explosion!; Mr. Ruby Rims. 3/22, Joe Morra; Weekend Comedy Explosion! 3/23, Anita Hollander; Vocal Point. 3/24, Taboo in Revue; Clay Coury. 3/25, Maggi-Meg Reed; Bad Attitudes. **No credit cards.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 3/19, magician Imam and comedian Terry Day. 3/20, magician Jo Monti and comedian Terry Day. 3/21, 22, magician Eric Decamps and comedian Keith Thomas. 3/25, Showcase. Tues.-Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St., 517-2020. A new comedy/cabaret club spotlighting Steve Mandel, D.F. Sweedler, and host/m.c. Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thurs. 7-midnight, Fri.-Sat. 7:30-1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/28, Joe Barone and Lilyann Carol, with their Trio, alternating with Tommy Furtado, nightly except Sun., from 8 to 3 a.m. **AE, CB, DC.**

PRIVATE EYES—12 W. 21st St., 206-7770. Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open nightly from 10 p.m.-4 a.m. **AE.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Thurs.-Sat. 9-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 7:30-midnight with a disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 3/19, 20, Baba Olatunji and his Drums of Passion. 3/21, 22, Pe De Boi. 3/24, 25, Zapp Rogers. 3/26, Adja. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.-Sat. at 6:30, Blossom Dearie ... Thru 3/29, Charles Pierce as "The Master/Mistress of Disguise." Tues.-Thurs. at 9, Fri.-Sat. at 9 & 11 ... Mon. at 8, Ballroom Briefs - revue ... Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes*, produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.-Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only*, an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 3/23, singer Daryl Sherman, Tues.-Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986*, a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 3/19, Lucille Maese. 3/20, Sidney Myer. 3/21, Leigh Clarkgranville; Mary Ellen Bernard. 3/22, Leigh Clarkgranville; Tonia Silicato. 3/23, Helen Klass; Forgotten Broadway. 3/25, Barbara Howard. 3/26, Dudley Maddern. **AE, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Intimate supper club/bar. Thru 3/29, Steve Ross with Bruce Samuels on bass, nightly at 9:15 & 11:15. **Bermelmans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The **Crystal Fountain:** Contemporary restaurant with trio Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.-Sat. 5-8, followed by Paul Roth, Tues.-Sat. 8-1 a.m., and pianist Earl Rose plays Mon. 8-1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist plays Mon.-Fri. 6-11. Pianist Nancy Winston, Sat.-Sun., 6-11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.-Sat. 9:30-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.-Thurs. from 5-11. Every Fri.-Sat., from 7-1 a.m., dine and dance to the Bourbon Street Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon. 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.-Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld play Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.-Sat. from 7-midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. Thru 3/22 at 8:30, *Living Color, A Twisted Mnemonic Entertainment* - musical by Scott Warrender. **No credit cards.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.-Sat. from 10-1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.-Thurs. 8-1 a.m., Fri.-Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.-Tues. 8-1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 3/19, Charles Lindberg & Lisa Hall. 3/20, Mary Jo Genara. 3/21, 22, Judy Kreston and David Lahm. 3/23, Dwight Owsy; Charles Lindberg. **AE.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Roy Glover alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buchholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

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RADIO

HIGHLIGHTS

Wed., March 19

3:00/WNCN—Boccherini: Qnt #77 in D, Op. 40, #2; **Rodrigo:** "Per la Flor del Liri Blau."

WNYC—Strauss: Oboe Cto; **Pfitzner:** Prelude to *Palestrina*.

4:04/WQXR—AM/FM—Molique: Concertino in g for Oboe & Orch; **Liszt:** *Annes de Pelerinage*, Third Year: Les Jeux d'eaux a la Villa d'Este.

5:00/WNCN—Liszt: Spanish Rhapsody; **Borodin:** Nocturne for Strings.

6:00/WNCN—Vivaldi: Cto for Viola d'amore; **Bach:** Toccata & Fugue in d.

7:03/WQXR—AM/FM—Vivaldi: Sonata in d for 2 Violins & Continuo; **Mozart:** Horn Cto #3 in E-Flat.

8:00/WNCN—Beethoven: Sym #8 in F, Op. 93; **Liszt:** Ballade #2 in b.

WNYC—Strauss: *Zueignung*; **Kreisler:** *Leibesfreud*.

8:05/WQXR—AM/FM—Stenhammar: Sym #1 in g; **Lumbye:** Columbine Polka-Mazurka.

9:00/WNCN—Stravinsky: *Firebird Suite*; **Vivaldi:** Cto for 2 Oboes & Strings in C.

Thurs., March 20

3:00/WNCN—Sibelius: *En Saga*, Op. 9; **Schubert:** *Petrarch Sonnets*.

WNYC—Bryars: *Jesus's Blood Never Failed Me Yet*; **Nyman:** Selected Pieces.

4:04/WQXR—AM/FM—Poulenc: Clarinet & Piano Sonata; **R. Strauss:** *Le Bourgeois Gentilhomme*: The Dinner.

5:00/WNCN—Martucci: *Momento musicale e Minuetto*; **Rodrigo:** *Zarabanda Lejana y Villancico*.

6:00/WNCN—J. Strauss Jr.: *Tales of the Vienna Woods*, Op. 325; **Stanley:** Cto Grosso in G, Op. 2, #3.

7:03/WQXR—

AM/FM—Vivaldi: Flute Cto in g, Op. 10, #2, "La Notte"; **Beethoven:** Violin & Piano Sonata #3 in E-Flat, Op. 12, #3.

8:00/WNCN—Various: Italian Music of the 16th Cent.; **Mendelssohn:** Cto for Violin in d.

WNYC—The Chamber Music Society of Lincoln Center. A special program highlighting performances from past seasons.

8:05/WQXR—AM/FM—Haydn: Sym #94 in G, "Surprise"; **Stravinsky:** *The Song of the Nightingale*.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Alfred Brendel, pianist. **Mozart:** Sonata for Piano #14 in c; **Beethoven:** Variations & Fugue in E-Flat, Op. 35, "Eroica."

Fri., March 21

3:00/WNCN—Mendelssohn: Sonata for Piano #3 in B-Flat, Op. 106; **Vivaldi:** Cto for Flutes, Violins, Strings & Organs in A, "In Due Cori."

WNYC—Berio: Sinfonia.

4:04/WQXR—AM/FM—Schubert: Rondo for Violin & Strings in A; **Ponchielli:** *La Gioconda*: Dance of the Hours.

5:00/WNCN—Mozart: Rondo for Piano & Orch in D; **Chopin:** Impromptu #3 in G-Flat, Op. 51.

6:00/WNCN—Lalande: *Symphonies for the King's Supper*; **Various:** English Consort Music.

7:03/WQXR—AM/FM—Praetorius: *Terpsichore*: Dances; **Molter:** Clarinet Cto #4 in A.

8:00/WNCN—Bach: Cantata, "Das neugebor ne Kindelein"; **Dufay:** Songs, "Helas mon duel."

8:05/WQXR—AM/FM—Grieg: *In Autumn*; **Kokkonen:** Cello Cto.

9:00/WNCN—Great Performances. **Mascagni:** *Cavalleria Rusticana*

(Obraztsova, Barbieri, Bruson, Chorus & Orch of La Scala Theater/Pretre).

9:06/WQXR—AM/FM—The Detroit Symphony Orchestra. Charles Dutoit, conductor; pianist Alexis Weissenberg. **Berlioz:** *Beatrice et Benedict*; **Chopin:** Piano Cto #1 in e; **Stravinsky:** *The Rite of Spring*.

Sat., March 22

9:05 a.m./WQXR—AM/FM—Bach: Italian Cto in F; **Schubert:** Piano Sonata in A, Op. 120.

10:00 a.m./WNCN—Sarasate: Spanish Dances; **Mozart:** Sonata for Piano 4 Hands in C.

10:04 a.m./WQXR—AM/FM—Jacchini: Sinfonia in D; **Glazounov:** Violin Cto in a.

11:00 a.m./WNCN—Zemlinsky: Qt #4, Op. 25; **Handel:** *Il Pastor Fido*: Ov.

11:05 a.m./WQXR—AM/FM—Schumann: Sym #4 in d; **Faure:** Impromptu.

12:00/WNYC—Paganini: Caprice #24; **Takejitsu:** *Water Music*.

12:05/WQXR—AM/FM—LeClair: Violin Cto in C; **Brahms:** 16 Waltzes, Op. 39.

1:00/WNCN—Dornel: Sonata pour 3 Dessus; **Various:** Florentine Music of the 14th Cent.

1:30/WQXR—AM/FM—Metropolitan Opera Broadcast. **Bizet:** *Carmen* (Ewing, Malitano, Domingo, Devlin/Levine).

3:00/WNCN—Poulenc: Cto for Organ, Strings & Timpani in g; **Glazounov:** Cto for Violin in a, Op. 82.

4:00/WNCN—Moscheles: German Dances; **Haydn:** Sonata for Piano #18 in E-Flat.

5:35/WQXR—AM/FM—Mozart: Serenade in D; **W. F. Bach:** Trio Sonata in a.

6:00/WNCN—L. Mozart: *Musical Sleigh-ride*; **Goetz:** Sonatina in F, Op. 8, #1.

6:05/WQXR—

AM/FM—Haydn: Piano Cto in D; **Dvorak:** *Legends*, Op. 59: #6-10.

8:00/WNCN—Artist's Image. Placido Domingo, tenor. **Mascagni:** *I Rantzau*: "Giordio si batte"; **Puccini:** *Madama Butterfly*: Love Duet.

8:04/WQXR—AM/FM—Brahms: Piano Qnt in f, Op. 34.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host.

WNCN—Saturday Night Opera. **Mozart:** *Così fan tutte* (Yakar, Nafe, Winbergh, Krause, Drottningholm Court Theater Chorus & Orch/Ostman).

9:04/WQXR—AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; baritone Guenter Reich. **Varese:** *Equatorial*; **Mozart:** Sym #40 in g; **Schoenberg:** *A Survivor from Warsaw*; *Peace on Earth*;

Beethoven: "Leonore" Ov #3.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. **Massenet:** *Manon* (Cabelle, Vanzo).

Sun., March 23

9:04 a.m./WQXR—AM/FM—Piano Personalities. Glenn Gould. **Bach:** English Suite #1 in A.

10:00 a.m./WNCN—Classic Guitar. Falla: *Three-Cornered Hat*; Miller's Dance; **Milan:** Pavan.

11:00 a.m./WNYC—Piano music by Scriabin, Lhevine, Rachmaninoff, others.

12:00/WNCN—Kuhlau: Fantasia in D; **J. C. Bach:** Sym in C, Op. 3, #2.

1:00/WNCN—Chicago Symphony Orchestra. Raymond Leppard, conductor; pianists Anthony Paratore, Joseph Paratore. **Chabrier:** Suite pastorale; **Bartok:** Cto for Two Pianos, Percussion & Orch;

Bizet: Sym #1 in C.

WNYC—Glinka: Songs; **Rimsky-Korsakov:** "May Night" Ov.

3:04/WQXR—AM/FM—New York

Philharmonic. Zubin Mehta, conductor. **Dvorak:** "Carnival" Ov; **Mozart:** Sinfonia Concertante; **Crumb:** *Haunted Landscape*.

4:00/WNCN—Tchaikovsky: *Francesca da Rimini*, Op. 32; **Purcell:** Suite.

5:00/WNCN—Mozart: Adagio for English Horn & Strings in C; **Copland:** *Appalachian Spring*.

6:30/WNYC—Shostakovich: "Festive" Ov; **Berlin:** *Russian Lullaby*.

7:00/WNCN—Schumann: Cto for Cello in a, Op. 129; **Liszt:** Tarantelle di Bravura.

7:35/WQXR—AM/FM—Liszt: Piano Cto #1 in E-Flat.

8:00/WNYC—Organ works by Franck, Menotti, Crumb, Milhaud, Jongen.

8:05/WQXR—AM/FM—Delta Opera House. Lehar: *Giuditta* (Gedda, Moser, Lindner, Munich Radio Orch/Boskovsky).

Mon., March 24

3:00/WNCN—Dowland: *A Pilgrimes Solace 1612*: Song, "Where sin sore wounding"; **Schumann:** Sym #1 in B-Flat, Op. 38, "Spring."

WNYC—Niculescu: *Ikon I*; **Bartok:** *Contrasts*.

4:04/WQXR—AM/FM—Britten: *Matinees Musicales*; **Beethoven:** Piano Sonata #19 in g, Op. 49, #1.

5:00/WNCN—Mozart: German Dances; **Satie:** *Relache*: Part II.

6:00/WNCN—Paganini: Sonata Concertata for Violin & Guitar in A; **Gluck:** Cto for Flute in G.

7:03/WQXR—AM/FM—Albeniz: *Cantos de Espana*: Cordoba; **C. P. E. Bach:** Harpsichord Cto #6 in C.

8:00/WNYC—The Frick Collection. The Ariosio Trio. **Beethoven:** Trio in G, Op. 1, #2;

Ravel: Trio in a; **Schumann:** Trio in F, Op. 80.

8:05/WQXR—AM/FM—Roman:

Drottningholm's Musique Suite: Excerpts; **Larsson:** Violin Cto.

9:00/WNCN—Sauguet: *Le Plumet du Colonel*: Berceuse Creole; **Tchaikovsky:** Sym #2 in c, Op. 17, "Little Russian."

9:06/WQXR—AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Viktoria Mullova. **Tchaikovsky:** Violin Cto in D; **Prokofiev:** *Romeo and Juliet*: Excerpts.

Tues., March 25

3:00/WNCN—Dowland: King of Denmark's Galliard; **Dvorak:** Cto for Violin in a, Op. 53.

WNYC—New music from Denmark.

4:04/WQXR—AM/FM—Mozart: Harpsichord Cto in D; **Borodin:** *In the Steppes of Central Asia*.

5:00/WNCN—Berwald: *Serious and Joyful Fancies*; **Mozart:** Sonata for Oboes, Bassoon & Horns in B-Flat.

6:00/WNCN—Rossini: *L'Italiana in Algeri*: Ov; **Bach:** Cto for Harpsichord #5 in f.

8:00/WNCN—Dmitry Sitkovetsky, violinist, and Bella Davidovich, pianist, live from the WNCN Performance Studio.

WNYC—Los Angeles Philharmonic. Andre Previn, conductor; pianist Andre Watts. **Haydn:** Sym #92, "Oxford"; **Liszt:** Piano Cto #1; **Bartok:** Suite, "The Miraculous Mandarin."

8:05/WQXR—AM/FM—Bach: Brandenburg Cto #3 in G; **Saint-Saens:** Sym #3 in c.

9:00/WNCN—Balakirev: Cto for Piano in f-sharp, Op. 1, "Youth"; **J. C. Bach:** Sinfonia for Winds #1 in E-Flat.

9:06/WQXR—AM/FM—The Philadelphia Orchestra. Riccardo Muti, conductor; soprano Jessye Norman, tenor John Aler, bass-baritone Simon Estes, Westminster Choir.

Berlioz: *Romeo and Juliet*.

TELEVISION

LISTINGS

Weekdays, March 19-21 and 24-25

2 WCBS
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4 WNBC
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5 WNYW
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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Revue
7 World News This Morning (cc)
9 Jimmy Swagart
11 Wed/Open Mind
Thu/Aprenda Ingles
Fri/A Message From Garcia
Mon/Tom and Jerry
Tue/Carrascolendas
13 Wed/The Berenstain Bears' Easter Surprise (cc)
Mon/Jack and the Beanstalk

6:30
2 4 News
5 Fat Albert and the Cosby Kids
9 700 Club
11 Great Space Coaster
13 Wed/Jack and the Beanstalk
Thu, Tue/College
5 Wed/Movie: Electric Dreams
Thu/Movie:
Romancing the Stone (cc)
Fri/Life on the Mississippi
Mon/The Enchanted Journey

6:45
3 AM Weather
7:00
2 Morning News
4 Today
5 Inspector Gadget (except Fri)
Fri/Care Bears
7 Good Morning America (cc)
11 The Jetsons
13 Ohayo! New York
14 Fri/R.W.
Mon/The Berenstain Bears' Easter Surprise (cc)
5 Tue/Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)

7:30
5 Woody Woodpecker & Bugs Bunny
9 Straight Talk
11 Heathcliff
13 Fraggle Rock

8:00
11 Challenge of the Gobots
13 3-2-1 Contact
14 Wed/Movie: G'Olé! The World Cup Challenge
Thu/Movie:
Antarctica
Fri/Movie: The Front
Mon/Movie:
Chattanooga Choo Choo
Tue/Movie: The In-Laws
5 Mon/Movie: Electric Dreams
Tue/Julian Lennon:
Stand by Me

8:30
5 The Flintstones
9 Romper Room
11 Scooby Doo
13 Mister Rogers' Neighborhood
5 Wed/Movie: Android
Thu/Movie: Secrets
Fri/Movie: Airplane!

9:00
2 Perfect Match
4 Donahue
5 Brady Bunch
7 Morning Show
11 Love Boat
13 Sesame Street
31 AM Weather (except Tue)
Tue/City Comment
5 Tue/The John Lennon Concert Film
11 Wed/Movie: After the Fall of New York
Thu/Movie: The Bostonians
Fri/Movie: C.H.U.D.
Mon/Panda's Adventures
Tue/Movie: Tomboy

9:30
2 Break the Bank
4 Leave It to Beaver
9 Partridge Family
11 Tue/Newton's Apple
13 Fri/Remember When: Page One—The News and Newsmakers of American Journalism

10:00
2 \$25,000 Pyramid
4 Family Ties
5 I Love Lucy
7 My Favorite Martian
11 Sanford & Son
13 Tue/On Our Own
14 Wed/Movie: Desperately Seeking Susan
Thu/Movie: Bye Bye Birdie
Mon/Phil Collins: No Jacket Required—Sold Out

Tue/Movie: A Piano for Mrs. Cimino
5 Wed, Mon/Movie: Condemned
Thu/Movie: The Happy Ending
Fri/Movie: Come and Get It
Tue/Movie: The Old Maid
11 Mon/Movie: The Shining

10:30
2 New Card Sharks
4 Sale of the Century
5 Make Room for Daddy
7 Sally Jessy Raphael
9 My Favorite Martian
11 Best Talk in Town
13 Fri/Movie: Old Enough

10:45
11 Wed/Movie: The Cotton Club

11:00
2 Price Is Right
4 Wheel of Fortune
5 Divorce Court
7 Bruce Forsyth's Hot Streak
9 Bewitched
11 What's Hot! What's Not?
13 Mon/Benny Hill—Unleashed
14 Thu/Movie: Suspicion
Fri/Movie: Mass Appeal
Tue/Movie: The Flamingo Kid

11:30
2 Scrabble
5 All in the Family
7 New Love American Style
9 I Dream of Jeannie
11 News
5 Wed/The Honeymooners... The

Lost Episodes (cc)
Mon/Let the Falcons Go

12 NOON
2 Press Your Luck
4 Super Password
5 9 News
7 Ryan's Hope
11 Odd Couple
13 Wed/Movie: Chattanooga Choo Choo
Thu/Movie: To Find My Son
Fri/Movie: Running Brave
Mon/Movie: On the Town
Tue/Movie: Royal Wedding
5 Wed/Movie: Tank
Thu/Movie: Falling in Love (cc)
Fri/Movie: The Hunter
Tue/Movie: Brainstorm

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Loving
11 Wed/Movie: Kingston: The Power Play (1976). Raymond Burr.

Thu/Special:
Lifestyles of the Rich and Famous—The 1986 World's Best
Fri/Movie: Matilda (1978). Robert Mitchum, Harry Guardino.
Mon/Movie: Junior Bonner (1972). Steve McQueen.
Tue/Movie: Home of the Brave (1949). Lloyd Bridges, James Edwards.

5 Mon/Movie: Zelig
11 Mon/Movie: The Killing Fields

1:00
4 Days of Our Lives
7 All My Children
9 Joker's Wild
11 Wed/Movie: Carmen (dubbed)
Thu/Movie: Blood Simple
Fri/Movie: Videodrome
Tue/Movie: Bloodbrothers

1:30
2 As the World Turns
5 Hour Magazine
9 Tic Tac Dough
11 Tue/Remember When: Page One—The News and Newsmakers of American Journalism

2:00
4 Another World

7 One Life to Live
9 Let's Make a Deal
11 Wed/Movie: The In-Laws
Thu/Movie: Benny Hill—Unleashed
Fri/Not Necessarily the News
Mon/Ray Bradbury Theater: The Town Where No One Got Off
5 Wed/Movie: Electric Dreams
Thu/Movie:
Romancing the Stone (cc)
Fri/Movie: The Adventures of Buckaroo Banzai
Mon/Movie: Falling in Love (cc)
Tue/Movie: The Happy Ending

2:30
2 Capitol
5 Woody Woodpecker
9 Dating Game
11 Mask
13 Fri/Movie: You Light Up My Life
Mon/Movie:
Trenchcoat
Tue/Movie: To Find My Son

3:00
2 Guiding Light
4 Santa Barbara
5 Jayce & the Wheeled Warriors
7 General Hospital
9 Hawaii Five-O
11 The Jetsons
13 Wed/Food for Thought: Take Six Cooks
Thu/Frugal Gourmet
Fri/Madeline Cooks:
American Duck
Mon/Great Chefs of Chicago: Chef Thierry Lefeuve
Tue/Yan Can Cook
14 Thu/Movie: Places in the Heart
11 Wed/Movie: After the Fall of New York
Thu/Movie: The Bostonians
Fri/Movie: C.H.U.D.
Tue/Movie: Tomboy

3:30
5 She-Ra
11 The Transformers
13 Wed, Fri/Cats & Dogs
Thu/Square-Foot Gardening
Mon/All New This Old House
Tue/House for All Seasons: The Super House (cc)
11 Mon/Movie: After the Fall of New York

4:00
2 Quincy

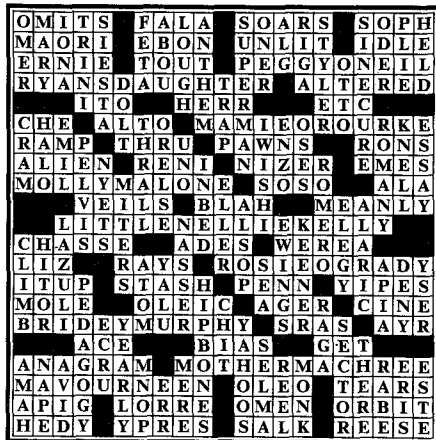
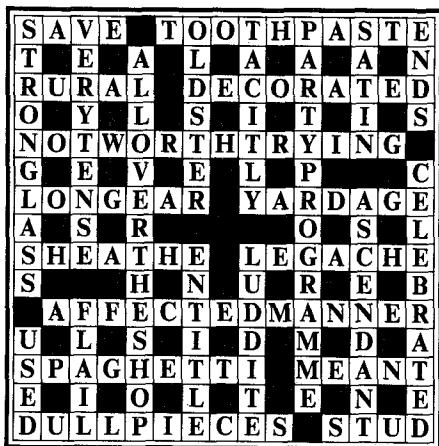
4 Love Connection
5 He-Man and the Masters of the Universe
7 Jeopardy (except Wed)
Wed/After School Special
9 Vega\$
11 G.I. Joe
13 Sesame Street (cc)
14 Wed/Jack and the Beanstalk
Fri/The Camel Boy
Mon/Animalympics
5 Wed/Let the Falcons Go
Thu/Welcome Home Jellybean
Fri/Life on the Mississippi
Mon/The Enchanted Journey
Tue/Soldier's Home

4:30
4 People's Court
5 Thundercats
7 Sale of the Century (except Wed)
11 Good Times
13 World TV Presents
14 Tue/College

5:00
2 7 News
4 Live at Five
5 Brady Bunch
9 Police Woman
11 Eight Is Enough
13 Mister Rogers' Neighborhood
14 Wed/Phil Collins: No Jacket Required—Sold Out
Thu/Peter and the Magic Egg
5 Wed/Young King Arthur
Thu/Movie: Manny's Orphans
Tue/The Moonstone Gem
11 Wed/Movie: The Ballad of Gregorio Cortez
Thu/Faerie Tale Theatre: Sleeping Beauty
Fri/Movie: Running Brave
Mon/Selkie the Seal
Tue/Movie: Black Beauty

5:30
5 What's Happening
13 3-2-1 Contact
11 City Comment
14 Thu/Movie: Trenchcoat
Fri/R.W.
Mon/Movie: Tin Man
Tue/He Makes Me Feel Like Dancin'
5 Mon/Special: An Easter Story

5:45
2 News From City Hall



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Weeknights, March 19-21 and 24-25

WED., MAR. 19

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
20 Great Chefs of Chicago: Chef Lucien Verge
14 Movie: A Piano for Mrs. Cimino

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
20 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 \$100,000 Pyramid
11 The Jeffersons
13 Monty Python
20 Nightly Business Report
5 The Honeymooners... The Lost Episodes (cc)
14 Movie: Footloose

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
20 Long Island Report

8:00
2 Fast Times
4 Bob Hope Special: Royal Command Performance From Sweden
5 Movie: All the Rivers Run (1985). Sigrid Thorton, John Waters. In turn-of-the-century Australia, a young woman and a riverman take over a steamship and turn it into a successful business.
7 MacGyver (cc)
9 News
11 Movie: The Green Berets (1967). Part I. John Wayne, Jim Hutton. A cynical reporter goes on special assignment in Vietnam.
20 National Geographic: Jerusalem—Within These Walls (cc)
30 Moments in Time: Blind Faith
11 America Undercover: Kids in Crisis
14 Movie: The White Sheik
5 Brothers (cc)

8:30
2 Tough Cookies
9 Family Feud
13 Blade on the Feather
5 Dave Thomas: The Incredible Time Travels of Henry Osgood
9:00
2 Movie: Assassin (1985). Robert Conrad.
4 Blackie's Magic

7 Dynasty (cc)
9 Movie: Fat City (1972). Stacy Keach, Jeff Bridges.
20 Secrets of the Desert Sea
30 Crime Inc.: Racket Busters (Part III)
14 Movie: Desperately Seeking Susan
17 Movie: The Cotton Club

9:30
11 The Adventurer
5 Movie: Zelig

10:00
2 St. Elsewhere
4 11 News
7 Hotel
13 Rockaby
20 Heritage: Civilization and the Jews—Into the Future (cc)
30 Right to Know
14 Movie: The Purple Rose of Cairo

10:30
11 News
30 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Billy Graham Crusade
11 Barney Miller
20 Nightly Business Report
14 Movie: Missing in Action 2: The Beginning
5 Movie: Android

11:30
2 T. J. Hooker
4 Tonight Show
5 Dynasty
7 Nightline
11 The Honeymooners
13 Intercom Special: Windows on Women
20 Long Island Report
14 The Bank
17 Movie: Bordello

12 MIDNIGHT
7 Barbour Report
9 Hawaii Five-O
11 Star Trek
17 Werner Herzog Eats His Shoe

12:20
11 Battle of the Little Soldier
5 Movie: Tank (cc)

12:30
4 David Letterman
5 Comedy Tonight

12:35
7 Headline Chasers

12:40
2 Movie: Vultures (1984). Stuart Whitman, Meredith MacRae.
14 Movie: Tuff Turf

1:00
5 Get Smart
9 Joe Franklin
11 Comedy Break
17 Movie: After the Fall of New York

1:05
7 Movie: Wuthering Heights (1970). Timothy Dalton.

1:30
2 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right

5 Movie: Street Gangs of Hong Kong (1979). Wang Chung, Lily Li.
9 Movie: Congo Crossing (1956). Virginia Mayo, George Nader.
11 Lifestyles of the Rich and Famous

2:15
5 Movie: Sex Games of the Very Rich

2:30
4 Ben Casey

2:35
11 Movie: Avenging Angel

3:00
11 Emergency
17 Movie: Carmen

3:20
7 Hollywood Close-up

3:30
4 Ben Casey

3:40
5 Movie: Zelig

4:00
9 Joe Franklin
11 Kung Fu

4:02
5 Get Smart

4:15
11 Movie: Against All Odds

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
5 Let the Falcons Go

THU., MAR. 20

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
20 Magic of Oil Painting
17 The Doors: Dance on Fire

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report (cc)
20 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 \$100,000 Pyramid
11 The Jeffersons
13 Food for Thought
20 Nightly Business Report
14 Movie: Bye Bye Birdie
5 Julian Lennon: Stand by Me
17 Movie: Suspicion

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime

11 News
2 MacNeil/Lehrer NewsHour
20 Long Island Report

8:00
2 Magnum, P.I.
4 Cosby Show
5 P.M. Magazine One Hour Special
7 Ripley's Believe It or Not! (cc)
9 News
11 Movie: The Green Berets (1967). Part II. John Wayne, David Janssen. (Part I, Wed., Mar. 19 at 8 p.m.)
20 Brainstormers
30 New York Screening Room
14 Movie: The Man Who Knew Too Much
5 Movie: Porky's Revenge (cc)

8:30
2 Family Ties
9 Basketball: Knicks vs. Cleveland
13 Currents: Settling the Score
20 This Old House (cc)

9:00
2 College Basketball: NCAA Tournament—Regional Semifinals
4 Cheers
5 Searching for Solutions: A Place to Live
7 The Colbys (cc)
13 Heritage: Civilization and the Jews—Out of the Ashes
20 Mystery!: Charters and Caldicott (cc)
30 Only One New York Kid
17 Movie: The Karate Kid
14 Movie: A Nightmare on Elm Street

9:30
4 All Is Forgiven
3 American Indian Artist
14 Movie: The Tramp

9:35
5 It's Showtime

10:00
4 Hill Street Blues
5 11 News
7 20/20 (cc)
13 Metrolina: The Elderly
30 Austin City Limits
30 On Our Own
14 Movie: Hullabaloo Over Georgie and Bonnie's Pictures
5 The Honeymooners... The Lost Episodes (cc)

10:30
11 News
30 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
13 Intercom: The Women's Decade—Beyond Beginnings
20 Nightly Business Report
5 Movie: Midnight Express
17 Movie: I Want to Be... Bad

11:30
2 College Basketball: NCAA Tournament—

Regional Semifinals
(concludes at 2 a.m.)

4 Tonight Show
5 Dynasty
7 Nightline
9 Racing
11 The Honeymooners
12 Long Island Report
13 Whoopi Goldberg
Direct From Broadway

12 MIDNIGHT

7 Barbour Report
9 Hawaii Five-O
11 Star Trek
12 Autobiography of a Princess

12:30

4 David Letterman
5 Comedy Tonight
11 Movie: The Killing Fields
12 Movie: Blood Simple

12:35

7 Headline Chasers

1:00

5 Get Smart
9 Joe Franklin
11 Comedy Break

1:05

7 Movie: The Five Pennies (1959). Danny Kaye, Barbara Bel Geddes.

1:10

9 Movie: Falling in Love

1:30

4 11 News
5 I Love Lucy

2:00

2 News
5 Price Is Right
7 Movie: The Great White Hope (1970). James Earl Jones, Jane Alexander. Interesting story of Jack Johnson, the first black heavyweight champion.
9 Movie: Saskatchewan (1954). Alan Ladd. A Canadian Mountie must squelch an Indian uprising.
11 Lifestyles of the Rich and Famous

2:30

4 Ben Casey
12 Movie: The Bostonians

2:55

12 Movie: Once Upon a Time in America (long version)

3:00

11 Emergency

3:05

9 Movie: Deadly Blessing

3:30

4 Ben Casey

4:00

9 Joe Franklin
11 Kung Fu

4:04

5 Get Smart

4:30

4 Here's Lucy

4:55

9 Movie: Secrets

5:00

4 Here's Lucy
5 News
11 Life of Riley

5:30

4 Flying Nun

7 Morning Stretch
11 News

FRI., MAR. 21

6:00

2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
12 New Jersey Network News
13 Modern Maturity
14 Video Jukebox
15 Someone's in the Kitchen With Jamie

6:30

5 Too Close for Comfort
11 Benson
12 Nightly Business Report
13 Doctor Who
14 Movie: Rappin'
15 Movie: Airplane!

7:00

2 4 7 News
5 Three's Company
9 \$100,000 Pyramid
11 The Jeffersons
12 Great Decisions '86
13 Nightly Business Report
14 Movie: Mass Appeal

7:30

2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Baseball: Mets vs. Baltimore
11 News
12 MacNeil/Lehrer NewsHour
13 Long Island Report

8:00

2 Twilight Zone
4 Riptide
5 P.M. Magazine
7 Webster (cc)
11 Movie: Bhowani Junction (1956). Ava Gardner, Stewart Granger.
12 Washington Week in Review
13 Movie: Fraternity Vacation
14 Movie: Breathless
15 Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)

8:30

5 Special: Buchanan High School
7 Mr. Belvedere (cc)
12 13 Wall Street Week

9:00

2 Dallas
4 Knight Rider
5 Star Search
7 Diff'rent Strokes (cc)
13 Great Performances: Cavalleria Rusticana
14 Movie: The Corn Is Green (1979). Katharine Hepburn, Bill Fraser.
15 Masterpiece Theatre: Tale of Beatrice Potter (Part II)
16 Movie: The Hunter
17 Movie: King David

9:30

7 He's the Mayor (cc)
11 Not Necessarily the News
12 Behind the Screen

10:00

2 College Basketball: NCAA Tournament—Regional Semifinals
4 Miami Vice

5 11 News
7 Fall Guy (cc)

11 Newsview
12 Movie: The Blues Brothers
13 Movie: Another Time, Another Place

10:30

11 News
12 It's One Family: Knock on Wood
13 Doctor Who

11:00

4 7 News
5 Taxi
9 Billy Graham Crusade
11 Barney Miller
12 Sneak Previews
13 Nightly Business Report
14 Movie: Missing in Action 2: The Beginning
15 Movie: Every Woman Has a Fantasy

11:30

4 Tonight Show
5 Dynasty
7 Nightline
11 The Honeymooners
12 Movie: One Plus One Is Three (1981). Adelheid Arndt.
13 Long Island Report

12 MIDNIGHT

2 News
7 Barbour Report
9 Hawaii Five-O
11 Star Trek
12 Movie: Half a Life

12:15

11 The Hitchhiker

12:30

2 College Basketball: NCAA Tournament—Regional Semifinals (concludes at 2:30 a.m.)
4 Friday Night Videos
5 Comedy Tonight
11 Movie: Confessions of a Young American Housewife

12:35

7 New York Hot Tracks

12:45

11 Movie: The Soldier
12 Movie: The Adventures of Buckaroo Banzai

1:00

5 Star Search
9 Joe Franklin
11 Comedy Break

1:30

11 News

2:00

4 News
5 Movie: The Snake Pit (1948). Olivia de Havilland, Mark Stevens.
9 Movie: Up River (1979). Morgan Stevens.
11 Start of Something Big
12 Movie: C.H.U.D.

2:05

7 Dick Clark's Nitetime

2:15

11 Movie: Moscow on the Hudson (cc)

2:30

2 Movie: The Elevator (1974). Myrna Loy.
4 Price Is Right

2:35

5 Movie: Moscow on the Hudson (cc)

3:00

4 Music City USA
11 Emergency

3:05

7 Headline Chasers

3:30

4 Hit City
12 Movie: Videodrome

4:00

4 Ben Casey
9 Joe Franklin
11 Kung Fu

4:12

2 Newsmakers

4:15

12 Movie: The Final Terror

4:16

5 Get Smart

4:40

5 Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)

4:42

2 Movie: The Pill Caper (1967). Stephen Strimpell, Dick Gautier.

5:00

4 Ben Casey
9 News
11 U.S. Farm Report

5:30

9 11 News

5:40

5 Someone's in the Kitchen With Jamie

5:45

11 The Hitchhiker

MON., MAR. 24

6:00

2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
12 New Jersey Network News
13 This Old House (cc)
14 Movie: Electric Dreams
15 Faerie Tale Theatre: The Princess and the Pea

6:30

5 Too Close for Comfort
11 Benson
12 Nightly Business Report
13 Dr. Who

7:00

2 4 7 News
5 Three's Company
9 \$100,000 Pyramid
11 The Jeffersons
12 The MovieMakers: The Best of Britain
13 Nightly Business Report
14 Movie: Repo Man

7:30

2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
12 MacNeil/Lehrer NewsHour
13 Long Island Report
14 Fraggle Rock

8:00

2 Scarecrow & Mrs. King
4 You Again?
5 P.M. Magazine
7 Barbara Walters Special (cc)
9 News
11 Movie: Cannery Row (1982). Nick Nolte.

12 National Geographic: Jerusalem—Within These Walls

13 Beats of the Heart: Tex Mex
14 Phil Collins: No Jacket Required—Sold Out

12 Movie: A Joke of Destiny
13 Movie: Scarface

8:30

4 Valerie
5 Movie: McMillan and Wife: The Easy Sunday Murder Case (1972). Rock Hudson, Susan Saint James.
9 Family Feud
12 Adam Smith's Money World
13 Movie: The Shining

9:00

2 Kate & Allie
4 Movie: Dirty Dozen—The Next Mission (1985).
7 Special: The 58th Annual Academy Awards Presentation (cc) (concludes at 12 p.m.)
9 Movie: Ben Hur (1959). Charlton Heston.
12 American Playhouse: Displaced Person (cc)
13 Undersea World of Jacques Cousteau
14 Cruel Camera
15 Movie: Missing in Action 2: The Beginning

9:30

2 Newhart

9:45

12 A Night at the Show

10:00

2 Cagney & Lacy
5 News
12 Heritage
13 Conversations With Bill Moyers
14 A Body Watch Special: In Search of the Perfect Day
15 Mini Playhouse: White Heron
16 Movie: The White Sheik

10:30

11 News
12 Doctor Who

11:00

2 4 News
5 Taxi
7 Barney Miller
12 Mystery!: Charters and Caldicott (cc)
13 Nightly Business Report
14 Movie: Fraternity Vacation
15 Movie: Falling in Love (cc)
16 Movie: Naughty Girls... Need Love Too

11:30

2 Remington Steele
4 Best of Carson
5 Dynasty
11 The Honeymooners
12 Long Island Report
13 The Bank

12 MIDNIGHT

2 News
11 Star Trek
12 To the Manor Born
13 Autobiography of a Princess

12:30

4 David Letterman
5 Comedy Tonight
7 Nightline

12 Movie: The Killing Fields

12:40

2 Movie: The Girl Called Flatter Fox (1977). Joanne Romero.
11 Movie: Avenging Angel

12:55

5 Dave Thomas: The Incredible Time Travels of Henry Osgood

1:00

5 Get Smart
7 Headline Chasers
9 Joe Franklin
11 Comedy Break

1:30

4 11 News
5 I Love Lucy
7 Movie: Quebec (1951). John Barrymore Jr.

1:55

5 Movie: Midnight Express

2:00

2 News
5 Price Is Right
7 Movie: Executioners of Death (1979). Chen Kuan-Tai.
9 Movie: The Child Stealer (1979). Beau Bridges, Blair Brown.
11 Solid Gold

2:20

11 Benny Hill—Unleashed

2:30

11 Ben Casey

3:00

11 Movie: Dakota (1945). John Wayne, Vera Ralston.

3:20

11 Movie: The Soldier

3:30

4 Ben Casey
12 Movie: After the Fall of New York

4:00

9 Joe Franklin

4:05

5 Get Smart
7 Special: An Easter Story

4:30

4 Here's Lucy

4:35

5 Let the Falcons Go

4:50

11 Movie: The Initiation

5:00

4 Here's Lucy
5 News
11 Life of Riley

5:30

4 Flying Nun
7 Morning Stretch
11 News

5:35

5 Movie: Zelig

TUE., MAR. 25

6:00

2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
12 New Jersey Network News
13 Frugal Gourmet
14 Shelley Duvall's Tall Tales & Legends: Casey at the Bat (cc)

TELEVISION

6:30
5 Too Close for Comfort
11 Benson
15 Nightly Business Report
21 Doctor Who
H Movie: You Light Up My Life

7:00
2 4 7 News
5 Three's Company
9 \$100,000 Pyramid
11 The Jeffersons
15 Profiles of Nature: Mountain Goats
21 Nightly Business Report
S The John Lennon Concert Film
W Movie: The Flamingo Kid

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime

11 News
15 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Morningstar/Evening Star
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 Baseball: Yankees vs. Kansas City
21 Nature: Death Trap
21 Mystery!: Charters and Caldicott
H Movie: Deja Vu
N Movie: Sugar Cane Alley
S Movie: Brainstorm

8:30
5 Special: The First Easter Rabbit
7 Perfect Strangers (cc)
9 Basketball: Knicks vs. Chicago
15 Innovation: The Developing Child (Part I)

9:00
2 Mary

4 Hunter
5 Special: The Easter Bunny Is Coming to Town
7 Moonlighting (cc)
15 Nova: When Wonder Drugs Don't Work
21 Masterpiece Theatre: By the Sword Divided
31 Rajiv's India
W Movie: Reuben, Reuben

9:30
2 Foley Square

10:00
2 The Equalizer
4 Stingray
5 News
7 Spenser: For Hire (cc)
15 Frontline: AIDS—A National Inquiry
21 The Sandbaggers
31 Presente
H The Hitchhiker
N Movie: Where's Picone?
S The Paper Chase: The Third Year—The Big D

10:30
11 News

4 Doctor Who
H America Undercover: Kids in Crisis

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
21 Nightly Business Report
31 Buy a Lot, Build an Empire
S Julian Lennon: Stand by Me
W Movie: Nightlife

11:30
2 The Vanishing Family
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report
H Movie: The Killing Fields

12 MIDNIGHT
7 Headline Chasers
9 Hawaii Five-0
11 Star Trek
15 SCTV
N Movie: Another

Time, Another Place
S Movie: The Rose

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
W Movie: Bloodbrothers

1:00
5 Get Smart
7 Movie: Love Affair—The Eleanor and Lou Gehrig Story (1977).
9 Joe Franklin
11 Comedy Break

1:30
4 **11** News
5 I Love Lucy

1:55
H Movie: Tuff Turf

2:00
2 News
4 Price Is Right
5 Movie: Duel of the Iron Fist (1963).
9 Hawaii Five-0
11 Star Trek
15 SCTV
N Movie: The House on Greenapple Road (1970).

2:20
S Movie: Scarred

2:30
2 Ben Casey
W Movie: Tomboy

3:30
4 Ben Casey

3:50
H Movie: Against All Odds
S The Moonstone Gem

4:00
2 Joe Franklin
11 Kung Fu

4:11
5 Get Smart

4:30
4 Here's Lucy

4:50
S Soldier's Home

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News

Weekend, March 22-23

SAT., MAR. 22

6:00
2 Sonrisas
5 Young Edition
7 Greatest Sports Legends
9 David Toma
11 It's Your Business

6:30
2 Patchwork Family
4 Hickory Hideout
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
H Movie: G'Olé! The World Cup Challenge
S Movie: Hard to Hold

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Pink Panther and Sons
9 Straight Talk
11 Little Rascals
15 Adam Smith's Money World
S Movie: The Scarlet Coat

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 The Littles (cc)
11 The Munsters
15 Wall Street Week
H Movie: Hard to Hold

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Movie: The Alamo (1960). John Wayne.

7 Bugs Bunny/Looney Tunes Comedy Hour
9 Millionaire Maker
11 Solid Gold
15 John McLaughlin: One-on-One (cc)
W Movie: The Devil to Pay

9:30
2 Dungeons and Dragons
15 Washington Week in Review (cc)
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
7 Laff-a-Lympics
9 BJ and the Bear
11 Puttin' On the Hits
15 Congress: We the People
31 Body Electric
H Movie: The In-Laws
S Movie: Twilight of Honor

10:30
4 Punky Brewster
7 Ewoks and Droids
11 FTV
15 Congress: We the People
31 Owl TV

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 Wrestling
7 Soul Train
11 Tony Brown's Journal
15 Secret City
W Movie: Hard to Hold

11:30
2 Astro Minute
4 Kidd Video
7 Galactic Guardians
15 Open Mind
31 Why in the World

12 NOON
2 Special: 1986 World Figure Skating Championships—Ladies and Pairs Competition
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Wrestling
15 Frontline: Standoff in

Mexico (cc)
21 Gourmet Cooking (cc)
31 Video Music Box (Part I)
H Movie: Max Dugan Returns
S Movie: Reckless Disregard

12:15
5 Movie: Mutiny on the Bounty (1935). Clark Gable, Charles Laughton.

12:30
4 Spider Man
7 American Bandstand
21 This Old House (cc)
1 Young People's Special: Buddies
9 Hockey: Rangers vs. Philadelphia
11 Movie: Atlantis, the Lost Continent (1961). Anthony Hall.
15 Great Performances: Dance in America
21 Kathy's Kitchen
31 Video Music Box (Part II)
W Rick Springfield: The Beat of the Live Drum

1:30
2 College Basketball: NCAA Tournament—Regional Finals (concludes at 6 p.m.)
4 Movie: Rage of Paris (1938). Douglas Fairbanks Jr., Danielle Darrieux.
7 Skiing: World Cup Finals
31 Square-Foot Gardening

2:00
15 American Playhouse: Tell Me a Riddle (cc)
21 Motorweek
31 World TV Presents: Rascals and Robbers—The Secret Adventures of Tom Sawyer and Huck Finn
S Movie: Tank (cc)
W Movie: A Passage to India

2:30
7 Hollywood Close-up
21 Gourmet Cooking

3:00
4 Wacky World of Sports
7 Professional Bowlers Tour
11 Star Games
21 Cats & Dogs (cc)

3:15
5 Movie: Chinatown (1974). Jack Nicholson, Faye Dunaway.

3:30
4 Tennis: PaineWebber Classic
15 Witness to Revolution: The Story of Anna Louise Strong
21 Motorweek

4:00
9 Greatest American Hero
11 Dance Fever
15 This Old House (cc)
21 House for All Seasons
31 World Chronicle
H Movie: Brainstorm
S The John Lennon Concert Film

4:30
7 Wide World of Sports
11 Puttin' On the Hits
15 Innovation: Fear Itself (cc)
21 This Old House
31 Cambridge Forum Presents: Japan the Changing Tradition

5:00
4 Golf: USF&G Classic
9 Pathmark Invitational Scholastic Track Meet
11 Fame
15 Nova: The Rise of the Wonder Drug (cc)
21 German Professional Soccer
31 All About TV
S Movie: Hard to Hold
W Movie: Arthur

5:30
31 Cityscape

6:00
2 The People

2 7 News
5 What's Happening Now
9 Horse Racing: Jim Beam Stakes
11 Good Times
15 Intercom: Windows on Women
21 The Shakespeare Hour: All's Well That Ends Well (Part I)
31 Only One New York
H Movie: Romancing the Stone

6:30
2 4 7 News
5 Small Wonder
9 Wrestling
11 Gimme a Break
31 Eye on Dance

7:00
2 News
4 Strictly Business
5 Too Close for Comfort
7 Special: Joel Siegel's Road to the Academy Awards
11 The Jeffersons
15 Wonderworks: On Loan
21 An Evening With Barbara Cook
31 Ask Congress
S Robin Hood: The Sheriff of Nottingham
W Movie: Micki & Maude

7:30
2 Special: Lights! Camera! Academy Awards!
4 Fight Back
5 Archie Bunker's Place
9 News
11 At the Movies
31 McLaughlin Group

8:00
4 Airwolf
4 Nell Carter Special: Never Too Old to Dream
5 Movie: Lilies of the Field (1963). Sidney Poitier, Lisa Mann.
7 Red Fox Show (cc)
9 Movie: The Night They Took Miss Beautiful (1977). Phil Silvers, Stella Stevens.

11 Movie: Rebecca (1940). Laurence Olivier, Joan Fontaine.
15 Smithsonian World
21 Gala of Stars 1986
31 Mini Playhouse
H Movie: Porky's Revenge
N Movie: Bombay Talkie
S The Paper Chase: The Third Year—Pressure

8:30
7 Benson (cc)
31 Looking East

9:00
2 Movie: Private Benjamin (1980). Goldie Hawn, Eileen Brennan.
4 Golden Girls
7 Fortune Dane (cc)
15 Mystery!: Charters and Caldicott (cc)
31 Hello Jerusalem
S Movie: Reckless Disregard
W Movie: Moscow on the Hudson

9:30
4 227
11 Ray Bradbury Theater: The Town Where No One Got Off

10:00
4 Remington Steele
5 News
7 Love Boat (cc)
9 Wrestling
15 Film on Film: Before the Nickelodeon
31 The Story of the Clancy Brothers
11 Boxing: Pinklon Thomas vs. Trevor Berbick
N Movie: And the Ship Sails On

10:30
5 Black News
9 News
21 Movie: Nothing Sacred (1937). Fredric March, Carole Lombard.
11 Movie: Mildred Pierce (1945). Joan Crawford.

9 Wrestling
 11 Tales From the Darksides
 13 **Movie:** The Devil Is a Woman (1935). Marlene Dietrich, Lionel Atwill.
 15 The John Lennon Concert Film
 17 **Movie:** Getting Lucky

11:30
 4 Saturday Night Live
 7 News
 9 **Movie:** Night of the Laughing Dead (1975). Ray Milland, Frankie Howerd.
 11 The Honeymooners
 13 **Movie:** Missing in Action 2: The Beginning

11:45
 2 **Special:** The Third Annual Black Gold Awards
 7 **Movie:** Car Wash (1976). Franklin Ajaye.

12 MIDNIGHT
 2 Dempsey & Makepeace
 5 **Movie:** Scarred

12:15
 9 **Movie:** Where's Piccone?

12:30
 10 **Movie:** Ladies of Lust

1:00
 4 Ghost Story
 11 Twilight Zone

1:10
 11 **Movie:** Tuff Turf

1:15
 9 **Movie:** All the Rivers Run (1985). Part I. Sigrid Thornton, John Waters.

1:30
 9 **Movie:** Witches Mountain (1970). Patty Shepard, John Caffari.
 11 News
 13 **Movie:** Love Letters

1:40
 7 **Movie:** Swashbuckler (1976). James Earl Jones.

1:45
 2 **Movie:** Fer-de-Lance (1974). David Janssen, Hope Lange.

2:00
 4 Ben Casey
 11 At the Movies
 13 **Movie:** Hard to Hold

2:30
 11 **Movie:** How Do I Love Thee? (1970). Jackie Gleason, Shelley Winters.

3:00
 4 **Movie:** Dressed to Kill (1946). Basil Rathbone, Nigel Bruce.
 5 **Movie:** The Rose

3:10
 11 **Movie:** Against All Odds

3:30
 9 **Movie:** My Little Chickadee (1940). Mae West, W. C. Fields.

3:44
 2 **Movie:** The Other Woman (1974). Katherine Helmond, Pat O'Brien.

4:00
 10 Rick Springfield: The Beat of the Live Drum

4:30
 11 One Step Beyond

5:00
 9 News
 11 Life of Riley

5:03
 2 **Movie:** A Great American Tragedy (1972). George Kennedy.

5:15
 11 Ray Bradbury Theater: The Town Where No One Got Off
 13 The Paper Chase: The Third Year—Pressure

5:30
 9 Keys to Success
 11 News

SUN., MAR. 23

6:00
 2 Joy of Gardening
 5 Black News
 9 In Depth
 11 Insight
 13 **Movie:** Bye Bye Birdie
 5 **Movie:** Secrets

6:30
 2 Kidsworld
 4 Journey to Adventure
 5 Young Edition
 7 11 Christopher Close-up
 9 New Jersey People

6:45
 11 Davey and Goliath

7:00
 2 Hot Fudge
 4 Robotech
 5 Hour of Power
 7 Faith for Today
 9 Face-off
 11 Old Time Gospel Hour

7:30
 2 The People
 4 Fantastic World of Hanna-Barbera
 7 This Is the Life
 9 Hispanic Horizons
 13 Sesame Street (cc)
 5 Young King Arthur

8:00
 2 Way to Go
 5 Jimmy Swaggart
 7 Insight
 9 Millionaire Maker
 11 Frederick K. Price
 13 **Movie:** The Cannonball Run

8:30
 2 For Our Times
 7 Tiempo
 9 It Is Written
 13 Mister Rogers' Neighborhood

9:00
 2 Sunday Morning News
 4 Visiones
 5 **Movie:** Lili (1953). Leslie Caron, Mel Ferrer.
 7 World of Photography
 9 Oral Roberts
 11 Pound Puppies
 13 Sesame Street (cc)
 10 **Movie:** Misunderstood

9:30
 4 Positively Black
 7 Wild Kingdom
 9 Point of View
 11 Heathcliff
 13 The Hayburners

10:00
 4 Essence
 7 America's Top 10
 9 Sunday Mass
 11 Super Sunday
 13 Mister Rogers' Neighborhood

11 Fraggie Rock (cc)
 5 **Movie:** The Four Seasons

10:30
 2 Face the Nation
 4 First Estate: Religion in Review
 7 Entertainment This Week
 9 Meet the Mayors
 11 Three Stooges
 13 Owl TV
 11 Tucker and the Horse Thief

10:45
 5 **Movie:** Butch Cassidy and the Sundance Kid. (1969). Paul Newman, Robert Redford.

11:00
 2 Wall Street Journal Report
 4 Meet the Press
 4 David Toma
 11 FTV
 13 Wonderworks (cc)
 10 **Movie:** Iceman

11:30
 2 Newsmakers
 4 News Forum
 7 This Week With David Brinkley
 9 World Tomorrow
 11 **Movie:** Abbott and Costello Meet the Invisible Man (1951). Bud Abbott, Lou Costello.
 13 Tony Brown's Journal
 11 **Movie:** Without a Trace

12 NOON
 2 **Special:** 1986 World Figure Skating Championships—Mens and Ice Dance Competition
 4 McLaughlin Group
 9 Dr. Schuller
 13 Currents: Settling the Score
 2 Wall Street Week
 5 The Honeymooners... The Lost Episodes (cc)

12:30
 4 Palm Sunday Religious Services
 7 Eyewitness News Conference
 13 Inside Albany
 2 **Movie:** Philo Vance Returns (1947). William Wright, Terry Austin.

1:00
 4 Exciting World of Speed and Beauty
 7 Like It Is
 9 **Movie:** Chel (1969). Omar Sharif.
 11 **Movie:** Bugsy Malone (1976). Jodie Foster.
 13 Firing Line
 5 **Movie:** Kiss Me Kate
 10 **Movie:** The Falcon and the Snowman

1:15
 5 **Movie:** The Adventures of Robin Hood (1938). Errol Flynn, Olivia de Havilland.

1:30
 2 **College Basketball:** NCAA Tournament—Regional Finals (concludes at 6:30 p.m.)
 4 **Tennis:** PaineWebber Classic
 11 **Movie:** Desperately Seeking Susan

2:00
 7 Ebony/Jet Showcase
 10 Symposium

2 Japan: The Changing Tradition
 3 World TV Presents

2:30
 7 **Skiing:** World Cup Finals
 2 Great Parks of the World

3:00
 9 **Movie:** The Saint and the Brave Goose (1981). Ian Ogilvy.
 11 **Movie:** FM (1978). Michael Brandon.
 13 Great Performances: Cavalleria Rusticana
 2 Lone Star: A Television History of Texas
 9 Kup's Show
 5 **Movie:** Secrets

3:15
 10 **Movie:** Turk 182!

3:30
 5 **Movie:** The African Queen (1951). Humphrey Bogart, Katharine Hepburn.
 7 **Boxing:** TBA
 11 **Movie:** The Flamingo Kid

4:00
 4 **Golf:** USF&G Classic
 2 Inside Albany
 9 Masterpiece Theatre: Tale of Beatrice Potter (Part II)

4:30
 7 Wide World of Sports
 9 It's One Family, Knock on Wood
 2 Adam Smith's Money World
 5 **Movie:** Android

5:00
 5 Black Sheep Squadron
 11 Fame
 13 Taxbreak: 55 and Older
 21 Moneymakers V
 41 Mystery: The Adventures of Sherlock Holmes II (Part VI)
 10 **Movie:** Les Misérables

5:30
 21 McLaughlin Group
 11 Fraggie Rock (cc)

5:45
 5 **Movie:** Murder on the Orient Express (1974). Albert Finney, Ingrid Bergman.

6:00
 4 7 News
 9 Police Story
 11 **Movie:** Valley Girl (1982). Deborah Foreman, Frederic Forrest.
 13 Heritage: Civilization and the Jews—Out of the Ashes (cc)
 21 Wild America (cc)
 11 **Movie:** Bye Bye Birdie
 5 **Movie:** Romancing the Stone (cc)

6:30
 2 4 7 News
 13 Brainstormers

7:00
 2 60 Minutes
 7 Punky Brewster
 7 Disney Sunday Night Movie (cc)
 9 Switch
 13 The Shakespeare Hour: Measure for Measure
 21 Austin City Limits

10 **Movie:** Camelot

7:30
 4 Silver Spoons

8:00
 2 **Movie:** Dallas—The Early Years (1985). Dale Midkiff, Molly Hagan.
 4 Amazing Stories
 9 David Toma
 11 Lifestyles of the Rich and Famous
 13 Nature: Death Trap (cc)

21 **Movie:** One in a Million (1937). Sonja Henie, Don Ameche.
 13 From Oregon With Love
 11 **Movie:** The Breakfast Club
 9 Ballad of the Little Soldier
 5 **Movie:** The Four Seasons

8:30
 4 Alfred Hitchcock Presents
 5 American Treasure—A Smithsonian Journey
 9 Face-off

8:45
 11 Werner Herzog Eats His Shoe

9:00
 4 **Movie:** Miami Vice: Prodigal Son (1984). Don Johnson, Philip Michael Thomas.

7 **Movie:** Firefox (1982). Clint Eastwood. An American fighter pilot is assigned to steal a sophisticated Russian aircraft.

9 New Jersey People
 11 **Special:** At the Movies—Fourth Annual If We Picked the Oscars
 13 Masterpiece Theatre: By the Sword Divided (cc)
 11 National Geographic Special

9:15
 11 **Movie:** Shanghaied (Silent)

9:30
 9 In Depth
 21 The MovieMakers: The Best of Britain
 13 By the Sea

9:50
 5 Comedy Close-up

10:00
 5 11 News
 9 Straight Talk
 13 SCTV
 21 Mystery: Charters and Caldicott (cc)
 9 Window on World Television
 11 **Movie:** Desperately Seeking Susan
 11 **Movie:** Where the Green Ants Dream
 5 Brothers (cc)
 10 **Movie:** Martin's Day

10:30
 5 Sports Extra
 11 Editor's Desk
 13 Monty Python
 5 Best of Bizarre (cc)

11:00
 2 4 7 News
 9 Taxi
 9 World Tomorrow
 11 Odd Couple
 13 New Television
 21 Ask Congress
 5 The Honeymooners... The

Lost Episodes (cc)

11:15
 2 News

11:30
 5 Blue Knight
 7 News
 9 Millionaire Maker
 11 The Honeymooners
 13 Signed Originals

11:45
 2 7 Sports
 5 **Movie:** Porky's Revenge (cc)

11:50
 11 **Movie:** The Cannonball Run

12 MIDNIGHT
 2 Barnaby Jones
 4 George Michael's Sports Machine
 7 It's a Living
 9 Jimmy Swaggart
 11 Star Trek
 13 **Movie:** The Purple Rose of Cairo
 10 **Movie:** Friday the 13th Part V—A New Beginning

12:30
 4 **Movie:** Inspector General (1949). Danny Kaye, Barbara Bates.
 5 Naked City
 7 **Movie:** Untamed (1955). Tyrone Power, Susan Hayward.

1:00
 2 Barnaby Jones
 9 **Movie:** Tammy and the Bachelor (1957). Debbie Reynolds, Leslie Nielsen.
 11 Tales From the Darksides

1:25
 5 **Movie:** The Killing Fields (cc)

1:30
 5 David Susskind
 11 News
 13 **Movie:** Up the Creek

2:00
 2 News
 11 Star Games

2:30
 4 Positively Black

2:45
 7 **Movie:** Tempest (1959). Van Heflin, Viveca Lindfors.

3:00
 2 First Estate: Religion in Review
 9 **Movie:** Once More My Darling (1949).
 11 **Movie:** The Destructors (1968). Richard Egan, David Brian.

3:10
 11 **Movie:** Paris, Texas

3:30
 4 News
 5 World Vision

4:00
 5 Brothers (cc)

4:30
 5 **Movie:** Romancing the Stone (cc)

5:00
 9 News
 11 Life of Riley

5:30
 4 Flying Nun
 7 Morning Stretch
 11 News

NEW YORK REAL ESTATE

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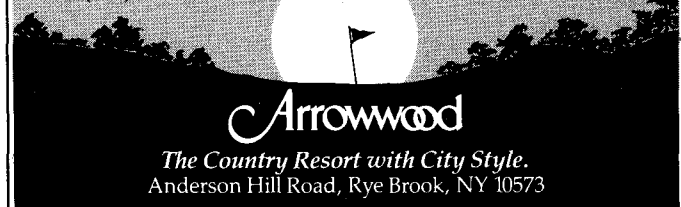
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Love Me Tender, Love Me Do—If you like tobacco, I won't kiss you! But if you are a bright, attractive, sensual man, under 43, with a sense of adventure, romance, commitment and humor who is emotionally and professionally solid, this woman would love to meet you. I'm an attractive graphic artist, 5'8", 33, Jewish, and looking for that special man for keeps. Please send note/phone/photo (if possible) or something to give me a sense of who you really are. NYM T226.

Psychotherapist/Runner—37, pretty, open, funny and real, wants to share books, nature, music, movies and talk with male - energetic, cerebral, sexy and kind. Photo appreciated. NYM T264.

Whoopie!—That will be my cheer when you appear—an over 55, tall, single, kind, educated, humorous, reasonably well-off, romantic, nice-looking man looking for a terrific love with a terrific apartment to share, namely me, a widowed Manhattan writer who is all of the above. NYM T242.

Black Female, 36—Enjoys Euro-travel, museums, horseback riding, seeks professional Euro-male, self-assured, romantic, wants love/relationship. NYM B237.

Garden City Blond—Attractive, 39, 5'6", trim, enjoys tennis, travel, finer things in life, seeks handsome, fit, refined, secure male. Bio/photo/phone. NYM B238.

Tall, Handsome Attorney—28, seeks a pretty woman, 20-30, with a very high IQ. I'm Ivy League, witty, cerebral, poetic, stable and very successful. NYM B239.

Lovely Redhead—40's, clear-eyed, happy-hearted, with unusual intelligence, fulfilling career. Crave competent, educated, self-aware man! NYM A748.

Well Established Man—Young special woman of any background, are you dreaming of sharing warmth, excitement? Here I am, Jewish, single, adventurous, active, reliable, in forties, seemingly, non-smoking, offering impassioned concern, a stirring future. NYM T213.

I Have It All—Except someone to share it with. Pretty, slim, big blue-eyed, Irish Catholic, hardworking, 33-year-old lady lawyer at major firm, loves dance, art, film, theater, travel, running, the beach, and needs someone to share them with. You are my age or older, 5'8" or taller, serious, successful (quality, not necessarily dollars) unattached, and not afraid to be a friend, companion, lover. Letter essential. Photo appreciated. NYM A750.

Female Physician/Executive—35, tall, slender, considered beautiful, wishes to develop relationship of substance with extremely successful man, 35-55, with strong, decisive personality, excellent educational background, sense of humor, abundance of passion and tenderness with a touch of vulnerability. If you desire genuine intimacy with an accomplished, feminine woman of many facets and feel the same sort of bemused trepidation answering this ad as I did placing it, send note/photo/phone. NYM T261.

42 But Still A Jersey Girl—Attractive, energetic, honest, quite successful in my field. Looking to establish a lasting friendship perhaps relationship with a man who has made it, ready to enjoy self and others. If you are able to share who you are and care who I am, write/phone. NYM A751.

Pretty Gentle Lawyer—Talented, Italian, 33, looks 23, beautiful if you like petite woman-child looks, seeks virile, non-smoker counterpart on the road less traveled. Photo/bio/phone. NYM A752.

Romantic Yet Practical?—Looking to share your dreams? Are you 28-35, articulate and creative? A pretty, petite, dark-haired, dark-eyed, Jewish lady seeks copilot for flights of fancy who can double as a friend for day-to-day living. Note/ phone/photo, please. NYM A756.

Very Pretty Lady—26, slim, educated, fun, seeking professional man, 26-35. I like doing most anything or nothing at all. Note/photo/phone. NYM A753.

30 Years Of Marriage Over—Businessman seeks romantic woman with warmth and the ability to communicate intellectually and emotionally. NYM B243.

Where Are The WW2 Pilots—I knew when I was a flight nurse? NYM B244.

Very Attractive—Sensitive, sports and culture-minded white female, 30, seeks tall (over 6'), handsome, sensitive, fun-loving, white male, 30-38, for serious relationship. Photo/phone, please. All inquiries will receive response. NYM A749.

Officer and Gentleman—Loan officer to be exact. I'm 33, 5'10", Catholic, handsome, witty and love to laugh. Enjoy intimate dinners, theater, films and sports. Seeks woman who is attractive, intelligent, with sense of humor. NYM B245.

White-Haired Male—NY, wishes to assist slender, happy, sensual female in getting past the rough spots of life. NYM T297.

Pretty Blue Eyes—Slim, warm, bright, athletic professional woman, 37, seeks Jewish man who is kind, sensitive, emotionally available, financially-secure, for permanent relationship. NYM A814.

Tainable Man Wanted—With music and voice, funny words and inspiring stories, trim, open to relationship by loving woman artist, beautiful, athletic, trim, 30's, bakes, all else. Photo a must. NYM B246.

Pretty, Trim, Stylish—Ad executive, 32, successful. Seeks successful executive/professional man, 34-42, attractive, fit (not short), slightly crazy underneath his Brooks Brothers suit, for laughter, friendship, and whatever else happens. I'm at home in faded Levis or formal gown. Love the beach, travel, fine dining, Irish setters, Chinese from the carton with chopsticks and champagne. Let's be crazy together! NYM A757.

So I Cheat At Scrabble—Captivating female modeling executive and writer, 30, wants a sweetheart to laugh with, not at. Be brilliant, fun and easy-on-the-eyes. Photo, please. NYM T251.

Wanted: Voluptuous, Buxom Woman—Who is attractive, educated, Jewish, pleasant, non-aggressive, warm, giving, loving, age 32 to 46, for a very successful 51-year-old attorney who is non-athletic and walks with a cane. Recent photo, please. NYM B247.

East Side Jewish Male—43, 6'2", attractive, financially secure, well built, seeks new female friend. If you are pretty, great figure, bright, 30-40 and need someone new and want to laugh, let's talk. Photo/ phone. NYM T252.

Getting My Act Together—Successful entrepreneur, 30's, handsome, well-educated, Jewish male, 6', 185, athletic, well-built, funny, sensitive, non-smoker. Seeks attractive, slim, bright, down-to-earth lady, 24-34, to build lasting relationship. Note/photo/photo a must. NYM B248.

Where Are You?—You're a woman, 35-50, who's sensitive, caring, and believes in an honest, open, and fun-loving relationship. Not so much to ask, is it? I'm 35, and have similar values. Prefer warm letter to photo. POB 7198, Garden City, NY 11530.

I Like Men—Who are funny, successful, handsome, under 45 and Jewish. If this is your preference in women read on. My friends say I'm the woman to make an entrance with; very attractive, slim, spirited and 35. If this is your melody, I'm your tune. Photo preferred. NYM B249.

This "Property" Is Not Condemned!—(40 summers have been most kind). Very unique female, unusual facade and superstructure, intriguing grounds, great substance. High yield, flexible usage, low maintenance! Seeking a truly creative male/dynamic entrepreneur whose dreams/visions are still not realized (zoning restrictions: 40-55 annuities only). Highly unusual terms and possibilities await extraordinary, caring and responsive investor/developer. A sweetheart of a deal. Definitely a winner! HH and DT need not apply. However ... (All responses/photos strictly confidential). NYM T253.

English Lady, 30's—Jewish origin, considered stunning and intelligent, wishes to meet counterpart who is healthy, wealthy and wise. Photo/phone. NYM A758.

STRICTLY PERSONALS

Hi-Power NY Female—Film exec looks to make the "right deal". NYM A778.

Hello!—This cute, fit and easygoing, professional, single, Jewish male, 34, is passionate about classical music, ballet, long talks and cold sesame noodles. I'm seeking a warmhearted and unpretentious woman to share laughter, hugs and a loving permanent relationship. Informative letter with photo appreciated. Thanks. NYM T265.

Bullish About Himself—Good-looking Manhattan stockbroker, Jewish, 41, 5'10", financially and emotionally secure, caring and fun-loving. Prospecting for a really special Jewish lady who is pretty, intelligent, warm and sincere. Note/photo/phone appreciated. NYM T266.

Baseball Season Coming—My pitch is for a tall, slim, Jewish female who won't hit and run. I am a 30-year-old free agent who doesn't want to sacrifice a pennant race alone. Photo/note. NYM A779.

Attractive, Very Bright, Tall Lawyer—Who loves her job, travel, theater, and books, seeks considerate man with terrific mind. Tennis player a plus. Note/phone. NYM T267.

NYC MD—31, 5'8", seeks very attractive and intelligent Jewish female, 24-29. Photo/phone/bio. NYM T268.

Striking, Green-Eyed Blond—26, with character and class, seeking successful Jewish man who knows what he wants, especially me. Photo/bio. NYM B241.

If You're A Tough Act To Follow—Then meet your match because so am I. This Orange County, NY lady, 31, pretty, witty, green-eyed, 5'3", seeks a special, caring man, 30-36, Catholic, non-smoker, to win her heart. Photo/phone. NYM A770.

Wanted: Cool Guy—You have sense of humor, money, appeal. You love film, rock and roll, Raymond Chandler. I am pretty, Jewish, fun, 28, and ready for marriage. Photo. NYM A771.

Lovely Harvard MBA—Slim, blond, 35, 5'6", single, athletic, non-smoker. Successful Manhattan executive with old-fashioned values and eclectic interests. If you are a gentleman of first-rate accomplishments who wants to be cherished and who sees marriage in his future, please write - especially if you never thought you might do so. NYM A772.

Dared To Try Just Once—I'm a pretty, blue-eyed, slim, Jewish female, 28, 5'8", graduate from Ivy League schools, MBA. Am sensitive, creative, great sense of humor. Have wonderful professional family. I love music, opera, to read, travel, swim and ski. If your bio blends with mine, why not try just once too! It may work. NYM A773.

Beautiful, Sensuous, Brilliant—Together, very alive lady, seeks family and fun with a special guy who is good-looking, tall, 35-50. Photo, appreciated. NYM A765.

Warm, Pretty, Blue-Eyed Blond—Confident, intelligent, educated, slim, fit, loyal, honest, mid-thirties, seeks extraordinary, intelligent, extroverted professional man with sense of adventure and kind heart. Fit, athletic, non-smoker, 32-42, NY/NJ area. Bio/photo/phone. NYM B269.

NJ Lady—55, slim, blond, outgoing, secure, wants someone to care about and enjoy life with. NYM A775.

Hopeful Romantic—32, male, funny, good-looking. Unassuming, but I assume there's an adorable lady, 25-40, for me. Search the four corners of this page and you'll find no better man for you. Note/photo/phone. NYM B261.

One-In-A-Million—Female, looking for my male counterpart. If you're a 29-40, handsome, ambitious, sincere person interested in a 30-year-old, very attractive, 5'6", green-eyed brunette. Let's get together. Photo/bio/phone. NYM B263.

Ready To Steady—Attractive, spirited, elegant and sensuous NJ woman who enjoys sailing, fine arts, champagne, walks on the beach and Sundays in bed with the Times seeks tall, confident, fun-loving man, 35-55; who can put romance and passion back in my life. Photo, a plus. Phone a must. NYM A761.

Handsome, Successful Professional—42, positive, confident and enjoyable to be with. Seeks a warm, loving, trusting, enduring relationship with a successful, attractive, intelligent, upbeat woman in her mid 30's. Beach/city lifestyle. Bio/photo/phone. NYM A762.

Swashbuckling—Heir to Brooklyn/Queens supermarket fortune seeks spicy female for interludes in frozen food aisle possibly leading to march down checkout counter. Interested in gourmet dishes only, pet foods need not apply. If you have super coupon potential, reply with photo and phone. NYM T254.

Successful, Smart And Sexy—Jewish prince, 37. Lawyer but not lawyer-like personality. Seeks fun-loving, bright, beautiful, successful and spirited woman. I am family and marriage-oriented. Photo/phone/bio. NYM T255.

Heartwarming Man, 41—Deep, emotional, happy, laughing, creative. And good looks! Seeks rewarding relationship with natural beauty - athletic, smart, funny, happy, with a great smile, buxom, thin-waisted and under 5'7". NYM A764.

Seek Oriental Woman—Intelligent, sincere, slim, single, white male professional, 50, seeks attractive, warm woman of Asian extraction. Photo, appreciated. NYM A755.

Lovely Lady, Make My Day—Not too straight-laced but politically conservative NY corporate executive, 32, enjoys bicycling, conversation, good times, civilized wit and manners. Seeks soft, pettily attractive, caring woman who values companionship. Photo/phone. NYM A766.

Petite Blond Widow—Late 50's with own business wishes to meet financially secure business, professional or retired gentleman with charm and elegance who would like a platonic relationship to share and enjoy all New York has to offer. Photo/bio and phone. NYM T257.

Sensuous LI Blond—38, loves beach and city, seeks tall, successful man to love and marry. NYM T258.

Do You Believe In Magic?—Classy, caring, athletic, career-minded, 33-year-old lady seeks a successful, sincere, sensitive, secure, fun-loving gentleman who also still believes. NYM B255.

Man Wants Good Woman—Photo/phone, a must. Reply Conan. NYM A759.

Want Special Man, 40-50—Who likes being happy, being extravagant, is affluent and appreciates European clothing. I have most of what money and success can buy, yet it's just not enough. Ready to share life, spice, ups and downs, palm trees, laughs and lavish kindness, loyalty and understanding. I'm a beautiful, 36, wonderful, soft VP, who finally wants the right man. Photo, please. NYM A767.

LI Professional Woman—Auburn hair, sexy, slim, outgoing, Christian seeks an affectionate LI gentleman, widower/divorced, professional/businessman, 42-52, with varied interests. Letter. NYM B256.

Technical Mind, Sensual Body—Very pretty woman, 38, seeks man to share love and life. NYM B257.

If You're A Guy Who's Over 30—I'll meet you if you're not too nerdy. If you're good-looking, bright and funny, I'll be glad to be your honey. I'm pretty, blond, with eyes of green/ five four and slim - but no string bean. If you don't mind, please send a photo. Hope you don't look like Quasimodo. NYM A768.

Love Me Do—Woman, 29, entertainment lawyer (pretty entertaining herself) with good looks, good heart, good wit and many enthusiasms, would love to be swept away by tall, terrific guy. Please send photo/note/phone. NYM B258.

Newcomer To Brooklyn—Ex-Manhattanite, slim, attractive woman (very young-looking 40), well-educated and owner of growing business. Looking for bright, thoughtful, ethical man, 30 to 50. Person required not a photo; will reciprocate. NYM A769.

Enjoy Doubles, Tired of Singles—Forthright, beautiful, professional. Widow. Likes arts, bridge, tennis. Seeks dynamic, sensitive, educated, arrived male friend, tall, 40's-60, who appreciates quality. Note/photo/phone. NYM T259.

Beautiful, Sensuous, Sensitive—I am a warm, intelligent, slender, athletic, Jewish woman of 40, who would like to meet a man of similar quality for friendship and more. NYM B265.

Wanted—Midwestern or European Man, 40's, untainted by NY rat race; for friendship, romance with attractive, bright, verbal, down-to-earth professional woman. NYM A776.

Attractive Lady—Inside and out. Refined, educated, financially independent, warm and caring, likes some sports. Seeks counterpart, 50-60. NYM A781.

NJ, Creative, Witty, Intelligent—Well-educated professional, 50's, affectionate, sensitive and caring, looking for a warm, romantic, expressive woman. Holding hands and hugging comes natural to you. If Beethoven, Bach and the beach don't turn you on, maybe Mozart, Monet and marriage will. Note/photo/phone. NYM A782.

Attractive, Well-Educated—Wholesome, yet spicy female seeks tall, Christian, male counterpart, 40-50, with "joie de vivre", sense of humor, who enjoys travel, arts, outdoors/indoors too, for romance and lasting relationship. Photo/phone. No marrieds please. NYM A783.

Extraordinary Gentleman—Intelligent, dynamic, handsome, athletic, honest, extremely fit, very successful, high energy, young 45, 6'2", self-confident, Wasp, good sense of humor, love kids, very selective. Seeks down-to-earth, slim, very attractive, energetic, self-assured, bright, 28-39, 5'6" or over, quality, psychically fit, slightly zany, non-smoking, all American lady to share the sun, moon, islands, great wines and all the niceties life has to offer. I have it all but the right lady to share it with. I know you're out there. Please send brief bio and phone. Recent photo a must. NYM B286.

Blond, Bright, Russian Lady—46, very attractive. Wants to meet professional, nice man. Note, photo and phone, please. NYM T262.

Pretty, Petite Editor—30's, brunette, sparkling brown eyes, lover of life, seeks attractive, successful, caring, Jewish man, 33-46, to experience a meaningful chapter in book of life. Photo/bio. NYM T272.

Very Pretty, Slim—Earthy/sexy, petite, mid 30's female who is creative, successful and fit with a soft heart, love skiing, traveling, sun and laughter, looking for successful, warm, secure, adventurous, fun-loving Mr. Right. If this is you, let's meet. Note/photo. NYM A784.

You Are Male, 35-40—6' plus, Tom Selleck looks/Indiana Jones humor who enjoys frozen food, dining out, fireplaces, sports, 380 SL's, and walking a dog with a fun lady. Photo. NYM T271.

Some Enchanted Evening—You'll meet an attractive, green-eyed, blond, 5'6", 42, professional Jewish woman. Seeking Jewish man, 45-55, who is not afraid of a meaningful relationship. NYM T273.

"I Don't Know—I haven't seen them in years." Competition number 1 - in which devastatingly cute woman is invited to provide the joke whose punchline is shown above. Winners receive tall, handsome gentleman, 37, with many useful features. NYM A785.

Tall, Pretty, All-American—Blond, 29. Loves country life, dogs, horses. Looking for single man with warmth, intelligence and confidence. Photo/note. NYM A786.

Sassy But Shy—Funny, ethereal, nurturing, attractive woman, 38, seeks tall, warm, insightful man. NYM B259.

NJ, MD Jewish—Israeli-born, seeks nice educated lady, 35-42, over 5'4", for friendship, possibly more. NYM T274.

Attractive, Bright, Athletic—Hardworking professional, 25, seeks warm, funny, down-to-earth man, 25-35, for theater, concerts, dining, dancing, friendship and romance. Photo. NYM T275.

Gentleman, Professional, Jewish—Age: late 40's, seeking attractive, non-smoking, young lady interested in art, literature, music, theater and sports. Recent photo. NYM B266.

Scenario: We Meet—I am the alluring brunette, 28, 5'8", slim, sharp, genuine, funny. Enter the man, 29-36, Jewish, 5'10" plus, humorous, astute, who frolics in NYC and the surf. He smiles. We are but one fine step away. Note/photo/phone to a must. NYM B267.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Romantic Fool In Woolly Sweater—Seeks nifty female, 25-35. I am a 34-year-old bearded blond (while it lasts) artist/art dealer. Highly developed sense of the ridiculous? Like cats? Are you silly yet sage? If so... NYM B264.

One-Woman Man—Handsome, witty, Wall Street executive, 33, Jewish, seeks romantic lady, 25-33, with an incandescent smile and a kind heart. Note/photo, please. NYM T276.

Warm, Outgoing, Shy—I guess I'm a maze of contradictions. Professional Jewish female, 37, 5'6", politically involved, but getting tired of it. I would like to meet Jewish male, 37-45, to see if these ads are for real. Letter/photo. NYM T278.

Go No Further—If you are a Jewish male, 35-40, who is bright, attractive, quick-witted, and tired of the singles scene. I am very attractive, caring, and love to laugh. Dining, dancing, a love of the arts, but especially enjoy those quiet nights at home. Recent photo/note please. NYM T279.

Off The Wall—Tall, earthy, sexy lady, 40, seeks sophisticated playmate. Send photo. POB 110031, Nutley, NJ 07110.

Spanish Gentleman, 50's, 5'6"—Seeks very attractive, slim lady, 45-50, fun-loving and open. Photo/phone. NYM B271.

Pretty Psychologist—Mid 20's, very bright, Italian-American seeks achievement-oriented scientist/psychologist/physician, 24-32. Photo, please! NYM T281.

Let's Tempt Fate—With you, male, 40's, Jewish, successful, charming, bright, with beauty inside and out, and me, female, 30's, with very same qualities. Note, photo, phone. NYM T282.

Ready To Meet—Man with intelligence, warmth, innate sense of humor and honesty, and a commitment to raising children - yours or ours. Attractive loving woman, 39, relishes laughter, enjoys travel and the arts, seeks partner with the same. Physically fit, non-smoker. NYM A787.

Attractive, Jewish—Blue-eyed, 32, 5'5", athletic, successful, warm, bright and upbeat. Seeking a man who has all the traditional yuppie values minus all the pretentiousness. Photo/note. NYM A788.

Country Gentleman, MD—Aspiring renaissance man, warm, open, tall, trim, fit, very attractive, Ivy, Wasp, mid-40's. Seeks very special, multidimensional, bright, beautiful, slim, shapely, NJ/NYC gentlelady (under 38), receptive to fleeing city for impassioned and committed love, family, travel, excitement, bucolic splendor. Photo exchange. NYM B272.

Classy, Down-To-Earth—Italian beauty, 35-year-old professional seeks attractive professional/businessman, 35-42, with feet on the ground for serious relationship, possible commitment. Must be family-oriented, enjoy going out (theater, movies) yet looks forward to quiet home-cooked dinners. Photo/note. NYM A789.

Spirited, Attractive—Young-thinking, feeling, looking, 50, woman, seeking financially secure younger man. No games, fun, companionship, travel. Phone/photo/note. NYM B273.

Dark-Eyed Sweet/Innocent—26, Jewish female, that's what they say at first. But at heart I'm a devil in search of adventure. Whatever the truth may be, I'm a little shy and would like to know your opinion. NYM T263.

Wanted: An Attractive, Intelligent—Tantric man who loves his work, his life and his independence, has peak experiences and wants an equal, exploring, nourishing, authentic, listening, disclosing relationship with a one-of-a-kind, warm, attractive, honest, creative, all-this-and-more divorced woman, mid 40's. If this fits, write. It's the only way we can meet. NYM T284.

Attractive, Intelligent Professional—5'6", with eclectic tastes, seeks top of the line, sensitive, Jewish mensch, 39-48, for come what may. NYM A790.

Attractive Healthy Unpretentious—Single white male, 33, seeks egalitarian, monogamous relationship with independent female counterpart. Balance is my life's theme. A little of this, a little of that with many hugs along the way. Phone and photo. NYM T301.

Kind, Loving, Attractive—38, 5'9", Catholic professional woman seeks male counterpart, 35-45, with good sense of humor for meaningful relationship. Bio/photo. NYM A791.

Seeking Marriage—Possibly children. With successful man under 50. I'm 37, Jewish, pretty, 5'8". Great sense of humor, occasional herpes, love biking, photography, skiing. Photo/note. NYM T285.

Spirited, Romantic, Professional—Woman, 38, loves Jersey shore, Vermont, chocolate and "This Old House". Seeks male counterpart for love and marriage. Note/photo. NYM A792.

Country Gentleman—Looking for compatible female partner, 35-47, to enjoy lovely, large, lakefront home in NE PA. POB 215, F-2, Equinunk, PA 18417.

It Takes Two To Tango—Handsome, professional, (non-religious) Jewish male, 27, 5'7". Just completed a course in ballroom dancing and am looking for a partner. No dance experience necessary, as I am an excellent teacher. If you prefer, we needn't go dancing at all, since my interests are many and varied and I'm sure yours are too. Do they mesh at least a little? Enjoy classical music, ragtime, theater, collecting old 78's, politics and Chinese language and culture. Speak two dialects of Chinese and am an old Chinatown hand, so if you like Chinese food then we've got the basis for a beautiful relationship right there. Looking for a sweet, intelligent, attractive woman in her 20's. Photo appreciated (not required). NYM B276.

Knockout Italian—Slim, vivacious, educated (live abroad) seeks caring, professional cutie, 35-45, who finds travel exciting and appreciates good food, fine literature, and one classy woman. Phone/bio/photo. NYM A794.

Handsome Italian—Wall St exec, up and coming realtor, 26, 6 ft, slim and very together. I seek counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful and possess true class and wit. Photo and home number please. NYM B281.

Very Beautiful Oriental—Sophisticated businesswoman, 28. Eligible former movie actress, seeks gorgeous, tall, financially successful businessman, 28-35. Bio/photo. NYM A795.

Attractive Woman, 5'7"—Blond hair, thin, interests are x-country ski, chess, sailing, hiking, classical music, dining, seeks tall, thin educated man, 32-42, non-smoker. Bio/phone, please. NYM B277.

A Study In Contrasts—Sophisticated, self-assured, level-headed, yet playful, vulnerable, passionate, 32-year-old, very attractive female seeks caring, intelligent, secure, fun-loving, athletic, good-looking man. Note/photo/photo. NYM T287.

Marriage-Minded MD—Slim, 32, Jewish, seeks caring woman, 21-31. NYM B279.

Atlanta And Affluent—Highly successful, very educated professional and executive male entrepreneur, 48, trim, 6', divorced, no children, non-smoker. Down-to-earth, great sense of humor. Seeks bright, sensitive, pretty and successful female, 25-35. Absolutely must be slender, leggy a plus. I'm ideal if you visit or live in Atlanta. I also visit Big Apple regularly. Note/photo/phone. NYM B280.

NYC Exec, 44—Seeks Christian female 33-40 who likes outdoors, travel, cozy nights. Petite a plus. Smoker okay. Note/photo/photo. NYM B282.

Honest, Sincere, Successful—Businessman, 35, tall, handsome, looking for someone special. I love the ocean, theater, fine dining, travel and quiet evenings at home. If you are honest, down-to-earth, tall and attractive, please reply with note/photo/photo. NYM T288.

Psychiatrist—41, divorced Jewish male, successful, attractive. Seeks slender, pretty, educated female, 27-34, willing to relocate. Photo, appreciated. NYM A796.

Divorced, Irish Exec, NJ—Looking for lady, 40-50, good face, figure, personality, travel, mature relationship. Note/photo/photo. NYM B283.

Woman (18-37), Come Fly With Me—Have endured fire and ice in both hemispheres (north - south and east - west). Come explore the beauty of truth and the truth of your beauty. Photo/bio/phone, please. NYM A797.

NYC, Attractive, 40's—Perky personality, sense of humor, sweet disposition. Seeks mature, fun-loving, successful man to share friendship/life. Note/photo. NYM A798.

High Calibre Male—36, athletic, humorous, cerebral, looking forward to meeting a spirited woman. NYM A799.

Handsome, Romantic, Successful—Businessman, 33, Jewish, lives upstate but loves NYC, seeks very attractive, slim, sensitive, caring woman for enduring romance, endless love, and eternal bliss. Photo/photo/bio. NYM B285.

Soft-Spoken But Spirited—Refined but unpretentious brunette, 30, Ivy-educated, Jewish, attractive, slender, accomplished exec by day/lazy pianist by night seeks gentleman of heart, of worth. Please be over 5'8". No drugs. Photo, appreciated. NYM A800.

Cute, Spunky, Jewish Woman—31, seeks love and pizzazz. NYM A801.

Quality, Intelligent, Accomplished—Very attractive female. Seeks like male for friendship, love, more. I'm slim, 5'6", young 44, Wasp-Midwest background, loving, spiritual, down-to-earth and in Westchester. Letter/photo/photo helps. NYM A802.

28-Year-Old Male—6', NJ, looking for pretty, well-built lady, between ages 21-27. I am caring and competent. My interests include sports, dining and new adventures. I am successful, relaxed and know what I want. Photo. NYM T256.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 24-35 years old and non-smoker. Please send note/photo/phone. NYM B251.

Sweet Yet Sophisticated—25, bright, pretty, slim nurse wishes to administer tender loving care to well-educated, sensitive, successful, handsome Jewish male, 26-35. Photo, a must. NYM A803.

Pleasant, Warm, Slender Widow—59, blond, blue-eyed, spending winter in Florida, seeks well-educated, upscale gentleman. NYM A804.

Energetic NJ Male—Attractive manager-scientist, 40, divorced, thrives on variety in life. Enjoys the outdoors, sports, the arts and dining out. Seeking a warm, intelligent and slim adventurer. Bio/photo. NYM A805.

Huggable Jewish Banker—32, 5'10", dark-haired Ivy grad with thriving Wall St career, seeks smart and shapely, non-smoking Jewish gal, 23-30, who loves art, fine wine, the beach and cuddling, to share laughter, romance and homemade popcorn. Photo/photo. NYM B287.

Beautiful, Sexy, Elegant, Mischievous—5'4", Jewish, 40, fun, supportive psychologist - the kind of woman that rich and powerful men find fascinating. Seeks strong, educated, financially secure man. Photo/bio/phone. NYM A807.

Very Handsome Dentist—33, 5'9", Jewish. A true gentleman, bright, athletic, warm and caring, loves laughter with a genuine charm, successful. Seeks a very pretty, slim, brunette or dark-haired Jewish lady, 25-32, professional, to build a caring and lasting relationship. Photo/note/phone. NYM A806.

LI Lady—39, Jewish, attractive, bubbly, down-to-earth, financially secure, slightly chubby, seeks caring gentleman to share the good life. Photo/phone. NYM B290.

Good-Looking Jewish Male—Well-educated, fun-loving, professional. Age 27, 5'8", great sense of humor, loves sports, nights out. Seeks attractive female, age 20-28, with similar qualities for enjoyable and lasting relationship. Letter/photo/photo please. NYM B291.

Stand-Up Comic/Paralegal—Law student, 28, who recently received insurance settlement (but has fully recovered), seeks witty lady to paint the town. NYM T291.

Punk Broker, Seeking Woman—Looks good in Chanel or jeans. I'm a 31, blond stockbroker that paints, loves to dance, laugh, play, read, talk. Seeking female accomplice. Photo/photo. NYM B292.

STRICTLY PERSONALS

Seeking A Comfortable Relationship—A gentle and considerate white male, 37, 6'3", thin, attractive and fit with a fine sense of humor would like to meet a mature, compatible woman to share common interests that will hopefully develop into something more. I have a successful career and devote much to it and I live in Manhattan. Let's talk and see if we're right for each other. Smoker desired since I do, but no drugs. Photo very helpful along with note/phone. NYM T292.

Jewish English Woman—Professional 30's, 5'7", seeks man in 40's. NYM T277.

Attractive French Lady—Mid 40's, 5'8", ex-model, cultured, refined and full of enthusiasm, loves travel and country life. Seeks intelligent, humorous, generous, good-looking, very successful gentleman for serious relationship. NYM A808.

Slender, Attractive—NYC American Indian woman of refinement, 5'6", seeks East Indian or American Indian gentleman, 36-45 years old, for friendship and eventually marriage and family. Send note/phone. NYM A809.

Tall Attractive Woman—With sunny outlook. Seeks adventuresome man, mid 30's-40's, with sense of humor to share the fun Manhattan offers. NYM A810.

Healthy Mind And Body—Looking for an equal match: very attractive, giving, successful Jewish woman seeks male, 37-52, with sensitivity, intelligence, success, humor, who enjoys theater, beach, movies, travel, sports, dining, jeans and "joy" to share relationship. NYM G803.

Fashion Executive—Beautiful, blond and slender wants to share life with a quick-witted, fashionable, affluent man over 5'11", 30-45, who seeks marriage and at least one child in the future. Photo/phone/note. NYM T293.

Tall, Slim Blond—I work in creative field and live with enthusiasm. Seeking intelligent, witty, successful man, 45-55, for intimate relationship. Note/phone/photo. NYM A811.

Fashionable, Professional, European—Widow, 39, 5'7", slim, mother of 2, seeks successful business or professional family-oriented gentleman, 40-52, to enjoy the fine things in life, the warmth of a family environment and a lasting relationship leading to the total commitment. Recent photo/note/phone. NYM A812.

I'm Not Lying—28, Jewish male, 6'0", handsome, athletic, successful. My loves are basketball, The Honeymooners, Chinese food out of the container. My hates areoodles, smoking, and people who pay the bill with their American Express card and take your cash. Other qualities upon request. Note/photo. NYM B242.

Charming—No-nonsense Wasp with humor and sex appeal dreams of loving partnership with gentle, masculine man, 50 plus, with flair and time for leisure. Bio/photo/phone helps. NYM T296.

Flabby, Unattractive, Insecure—Woman. Seeks male, 38-48, must have great sense of humor, like surprises, have a positive outlook on life and be well put together financially, emotionally and physically. If you fit this description and don't believe a word of mine, let's meet for a drink. Recent photo/letter/phone. NYM A815.

Substance Is What I Admire—University professor, 38, Jewish, slim, good-looking, non-smoker. Varied interests from Vivaldi to Woody Allen to long country drives. Seeks educated, unpretentious Jewish counterpart for lasting relationship. You're 26-35, warm, mature, verbal, kind, and intellectual, with sense of humor. Note/phone/photo. NYM B288.

Worldly, Debonaire, Suave—Entrepreneur in his early 50's, president of a glamorous, professional, high-powered organization, seeks lovely, professional lady of means between the ages of 30 and 45, with education, taste, beauty, glamor, a good figure, who will not be intimidated by socializing with celebrated persons. Please forward recent photo and description. NYM T298.

Successful Business Executive—Male, Jewish, 33, blond hair, blue eyes, 5'9", slim, athletic, educated, enjoys family life, business, people, skiing at Vale, tennis, cars. Seeking attractive Jewish female, 20-25 years old, with similar likes, good sense of humor and values a must. Send bio and photo. NYM T299.

Sail Away—With intelligent, sexy captain. Petite, attractive brunette, seeks handsome, successful first mate, 37-47, to help sail 37' yacht, share fun times, gourmet dining. Recent photo/phone/bio. NYM T300.

Sensitive, Sensual, Successful—Lady, mid 30's, seeks a man who is a confident, caring communicator with a positive cash flow. NYM A817.

Make My Bed!—Clint East-Woody Allen Wasp, tall, 45, seeks female, 30's who is equally attractive, witty and adventurous. Note/photo. NYM T295.

Handsome, World-Class NY Surgeon—Seeks sensitive woman with Jewish background, under 32, stunning, affectionate, 5'4" plus, Manhattanite, non-smoker, to share now and happily ever after. I am a principled, caring, incurable romantic, super successful MD, mid 30's, sexy, slim, funny. Let's share laughs, hugs and a future. Note/photo, essential. NYM A818.

Raven-Haired Lady—From Carnegie Hill, 32, Jewish, 5'7", trim with very large eyes wants to meet a Jewish male, mid 30's-mid 40's, who loves travel and the good life. Photo/phone/bio. NYM T302.

Spirited, Attractive, Refined—Young Jewish woman, 26, 5'7", seeks handsome, successful, creative Jewish man. Photo, short bio, please. NYM T303.

Nothing Ventured, Nothing Gained—Very pretty, bright, warm, slim, 5'7", 27, Jewish ad professional seeking an attractive professional male. You are secure, intelligent, athletic, and know where you're going. Above all you value a true friend. I'm busy, but will make time to share fun, romance and eventual commitment with that special someone. Photo/note/phone. NYM A820.

Pretty, Warm, Sincere—35, bright, successful, career and family-oriented female who loves to cook, likes to laugh, loves travel and staying at home with the one she loves. Looking for the right man to fulfill this last role. He is a smart, successful, self-assured, attractive Jewish male. 35-42, with sense of humor. I'm looking forward to hearing from you - photo if possible. NYM T304.

Seeking—Man of quality and character, intellectually, emotionally and socially evolved. By: sincere, family-oriented, beautiful, sensual, slim, dynamic woman, 38. Photo, please. NYM A821.

Charming, Attractive—Intelligent, fine, slim, comfortable, good listener is interested in affluent man, 50's, who enjoys movies, theater, restaurants, good conversation, back rubs. NYM A822.

Answer This Ad—If you have the same reason as I for writing it; find that special person. This successful, secure, attractive, slim, athletic, affectionate white male seeks a female with similar qualities, 30-38. Photo. NYM B296.

Auntie Mame—Tall, exciting "looker". I'll give your old mint julep a kick, if you're over 55. NYM A823.

Special Lady Wanted—To enjoy the best of NY and the islands. I'm 30, 6'3", jeans type, scuba diver, fun. Photo. NYM B297.

This Is The Man—You have been looking and waiting for. 42-year-old Vice President, corporate stockbroker of major international financial firm, exceptionally talented with very unique character and style. I have the many resources to make that very special woman very happy. You are more than very beautiful inside and out. You are Jewish, love our ancient culture and heritage and at the same time are part of the culture and life all around us here in New York in 1986. You have loads of character and personality. You are true to yourself and to the man you love. You are a very successful professional in business and want the precious free moments to be spent with someone special. Great shows, movies, good music and hopefully travel and tennis are part of your repertoire. They made this mold only once. You have pen in hand and are already answering. Sorry, no smokers. I want you healthy. Will only respond to photo and phone number. NYM T306.

Handsome, Very Successful—Gentleman, young 40's, 5'10", slim, European background, loves travel, the outdoors, classical music and theater. Wishes to meet a caring, attractive, slender lady, late 20's to 30's, to share in the above and all other things in life. Note/phone and photo if possible. NYM A824.

Pretty Jewish Professional—28, bright, perceptive, affectionate, outgoing, enjoys cultural events and values commitment. Seeks stable, sincere, accomplished professional, non-smoker, 28-35, for a happy ending! Photo/bio. NYM B298.

Witty, Self-Confident Exec—Outgoing, attractive male, Jewish, 33, seeks sharing relationship with pretty, bright, warm, caring lady, 26-32. NYM B299.

Attractive, English—Blue-eyed blond, 5'9", loves life, laughter, romance, dancing, champagne, travel. Looking for a special man with smiling eyes, 30-40, for caring and sharing. Note/photo, please. NYM A826.

Handsome, Sincere, 6'3", PhD—Single Jewish professional, late 30's seeks bright, single, white female, under 35 (no children), cultured, warm, slender and attractive, who enjoys good conversation, ballet, jazz, doing Saturday errands together and just hanging out. Note/photo/phone, please. NYM A819.

"Winter, Spring, Summer Or Fall—All you've got to do is call and I'll be there; you've got a friend." Affectionate woman seeks intimate man for tender moments. Letter/phone/photo, preferred. NYM B293.

Tall, Transplanted Midwesterner—Who still likes being a gentleman, mid-30's, Jewish and enjoys life. Interests include country weekends as far away from Columbus Ave as possible, antique cars and homemade chicken soup. Seeking one up, kind, young lady with a very pleasing appearance, successful as a person and who appreciates life's simple things. Phone/note. NYM B295.

Will The Real 'Mr. Right'—Please stand up. I keep missing you. You're attractive, Jewish, 26-32, warm, bright, and sincere with a good self-image. I'm 25, very pretty, slender, curvy, 5'5", happy plus all of the above. Photo/bio. NYM B300.

This is 99—Looking for my 86 - Get Smart. A very attractive, self-assured, vivacious, athletic, 28, professional Jewish female seeks male counterpart, 28-35. Photo/note. NYM A830.

Very Attractive And Thin—Spirited, full of life, educated, professional woman, 40, NJ, seeks serious relationship with bright, witty, elegant, professional man, 42-52. NYM B303.

Northshore Professional—Secure Jewish, jock, with a gentle heart and great body, seeks slim, pretty non-smoking female, 28-38, for lifetime relationship. Photo/phone. NYM B304.

Take Me Out—To the ballgame. I am an attractive, 25 year-old female, fun-loving with sense of humor in search of athletic Jewish man, 26-32 years, to enjoy beer, ball park franks and champagne with. Bio/photo. NYM A835.

Please Don't Be Intimidated—By my sexy sophisticated looks, great shape, broadcast career and sharp wit because I'm also fun-loving and have a heart of gold. If you are a successful, handsome, athletic marriage-minded male, 33-42, ready to meet a special lady, 35 (looks 28) 5'5", dark eyes, beautiful hair; Jewish, please write you won't be disappointed. Photo/note/phone. NYM B317.

Beauty Seeks Beast—Or should I say, soft, slim, Scottish beauty, 5'8", seeks cultured, successful, Manhattan beast, 30-45, who has an adventurous spirit, wide ranging interests and whose powerful good looks are matched by a strong, inquiring mind. If you seek a brainy, high-spirited charmer with laughing blue eyes, long legged, athletic grace and a warm, loyal heart, let's meet. NYM A843.

Bright, Pretty Publicist—From Queens, 32, is not good at self-promotion but guarantees page one story for a warm, smart, attractive single man (32-40) with sense of humor and desire for a relationship. Note/phone. NYM A846.

ANNOUNCEMENTS

Travel Companion—Newly single business woman, used to traveling in two (no groups), planning West Africa, India, etc. Looks for like-minded individual to share curiosity and costs. Like art, primitive out of way places, adventure with driver/guide. Not on budget. NYM B262.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 557

BY MARY ANN MADDEN

To Phillipe, whose dream it was, if not to live in the castle, then perhaps, if only for a moment, to know its secret. May he slumber in peace.

For LaVerne. Here's booking at you, kid.

To the wife and kiddies: Without you—well, without you, this got finished. Good luck in your future lives.

Above, paperback dedication. Competitors are invited to devise one such for an imaginary work of fiction or non.

Results of Competition 554, in which you were asked for names of firms doing very little business.

Report: Repeats Я Us. A list of the unusually, uh, old: Bermuda Schwartz. Porgy and Bass. New Deli. Oat Cuisine. Ulysses in Nightgown. Suture Self. Edifice Wrecks. Café Olé. Prints of Whales. Custard's Last Stand. Robes Pierre. The Puck Stops Here. Lo Mein on the Totem Pole. Hair Today, Gone Tomorrow. Quiche and Makeup. Sure Lock Homes. Rara Avis Rentals. Wok Around the Clock. The Abdominal Snowman. Why do I think Hope Heyman's entry (below) is serious? Why am I lying here? For these and other answers, enter next week, or whenever you see the whites of our eyes. We never close.

First Prizes of two-year subscriptions to "New York" to:

Vineyard repossessions. Friends or countrymen in arrears? Come to ... BERRY SEIZER.

Debra Morgan, Austin, Tex.

Learn to run real fast with Rumanian marathon instructor. VLAD THE IMPALA.

Anita Miller, Staten Island

Understated rock auditorium. MILLARD FILLMORE EAST.

Ted Berkemann, the Bronx

Runner-up prizes of one-year subscriptions to "New York" to:

For the gourmet gardener: custom compost. Guano of many nations. ALFRED DUNGHILL.

H. Guettel, N.Y.C.

Objets d'Arctic. BIBELOTS ZERO.

Rick Everett, White Plains, N.Y.

And Honorable Mention to:

The ultimate thing: things to put your things in. YUPPERWARE.

Dolores A. Atallo, Keasbey, N.J.

Stud farm furnishings. BRIDLE CHAMBER.

Andrew Mezzetti, Flushing Meadows, N.Y.

Novel investment ideas for legatees. THE FRESH HEIR FUND.

Stephanie Shaffer, N.Y.C.

Coiffures for the deceased. HAIRDO ETERNITY.

Scott Martinson, Wheaton, Md.

sp. ment.: Bob Kopac, Poughkeepsie, N.Y.

Horseshoes. FRED THE FARRIER.

Donna Nadeau, N.Y.C.

Bring your troubles and let me do the fretting. FRED THE WORRIER.

Cassie Tully, Spring Valley, N.Y.

Sleepwear. TAMARA AND TAMARA.

Oliver M. Neshamkin, M.D., N.Y.C.

Hairdresser to world-famous Kelly Girls. PERMS FOR TEMPS.

Don Hauptman, N.Y.C.

Searching for roots? Dissatisfied with your parents? Choose from hundreds. MOM AND POP STORE.

Grant W. Felmet, Wintersville, Ohio

Original props from classic Italian films. FELLINI'S BASEMENT.

Alan Levine, Massapequa, N.Y.

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Sheri Lynn Behr, N.Y.C.

Avant-garde hairstylists. WAVE OF THE FUTURE.

Mark Strait, N.Y.C.

Learn to cook Indian specialties. FAMOUS RAITAS SCHOOL.

Suzie Bolotin, Chapel Hill, N.C.

Medieval armor props. ONE KNIGHT STAND.

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Elizabeth A. Rappaport, N.Y.C.

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Edmund Conti, Summit, N.J.

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Ned Pastor, Bronxville, N.Y.

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John Blumenthal, Rye, N.Y.

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Pat Burke, Ho-Ho-Kus, N.J.

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Competition Rules: TYPEWRITTEN POSTCARDS,
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Competition Number 557, New York Magazine, 755
Second Avenue, New York, N.Y. 10017. It must be
received by March 28. Editor's decisions are final, and
all entries become the property of New York. First-
prize winners will receive two-year subscriptions to
New York, and runners-up will receive one-year
subscriptions. Results and winners' names will appear
in the April 28 issue. Out-of-town postmarks are given
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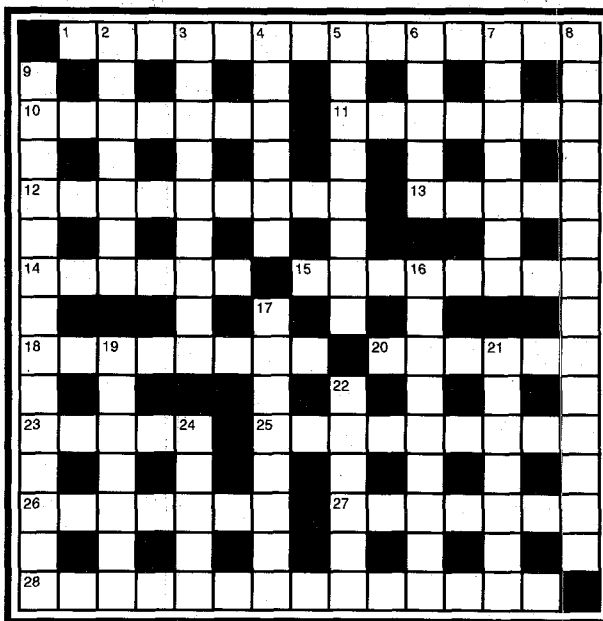
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 Sloppy throwing? Not now! It's valueless. (3, 5, 6)
- 10 Measure concluded and improved. (7)
- 11 Melt in a heap because of illness. (7)
- 12 Stay and look on, carrying your timing device. (9)
- 13 An occasion for regret—that's disgrace! (5)
- 14 What captains do with coin or caber, taking the ship inside to it. (4, 2)
- 15 Robbers and musicians are with it—with it in reverse! (8)
- 18 A teetotaler cried out for this sweet confection. (4, 4)
- 20 Making a request in regal fashion? (6)
- 23 Gluttony by any other name—is that determined by common consent without a start? (5)
- 25 Food and rum in tent is redistributed. (9)
- 26 Do something caused by 23? Get stuffed! (7)
- 27 Lest there's a revision in Capek's play bringing in a thief. (7)
- 28 Car method from French is in position to deal with holdups on the M1. (8, 6)



DOWN

- 2 Single alternative reversed by us is oppressive. (7)
- 3 Was I wed with it in a way? Certainly, if I took no steps to slim! (4, 5)
- 4 Ginger consumed with how to fix a new time. (6)
- 5 Listen to twice the sound of approval! (4, 4)
- 6 Orders for testaments. (5)
- 7 In former bit of play it was scarcely precise. (7)
- 8 More endlessly great things erupt when a violent disturbance is on the way. (9, 5)
- 9 A typical home for young people—and plainly you're not forced to stand under the resting place. (3-7, 4)
- 16 Diana's book of prayers in a sack? (9)
- 17 Have a cup that cheers? What a rank diet that turns out to be. (5, 3)
- 19 It's very difficult to climb the day before the holidays. (7)
- 21 In a perfect world, I'd string along with a friend. (7)
- 22 New trades stood out as obvious. (6)
- 24 Dismal doctor gets hold of an organ. (5)

'OSCAR AUTHORS': 'CUE' CROSSWORD BY MAURA B. JACOBSON

ACROSS

- 1 Bigger than a pond
- 5 One of a Churchill quartet
- 10 Oklahoma Indian
- 14 Kind of walker
- 17 Wine quality
- 19 House style
- 20 Therapy, to a G.I.
- 22 Fronton cheer
- 23 By Nordhoff-Hall
- 26 In what way?
- 27 Romantic
- 28 Like the Magi
- 29 By Fielding
- 31 Ocean abbr.
- 32 Of ancestry
- 34 Many eras
- 35 By Warren
- 40 Prospect
- 44 Bill collector
- 45 Uncle, in Dundee
- 46 Gallivant
- 48 Script direction
- 49 Entebbe name
- 50 Thai king
- 52 Baby food
- 55 Luau serving
- 57 Ingested
- 58 Thesaurus entries: abbr.
- 60 Make a pinch
- 61 Sufficient, old style
- 63 Stop-sign shape
- 66 By Hobson
- 70 Dit's companion
- 71 Roman bronze
- 72 La's go-with
- 73 Terrific
- 74 By Llewellyn
- 81 "— I dwell in marble halls"
- 82 Old dirk
- 83 Inner: comb. form
- 84 Turnpike exit
- 87 M-G-M's lion
- 88 Miss Piggy, e.g.
- 90 Take a burn
- 91 Ukulele and Alibi
- 93 Role for Mae
- 94 Singer Summer
- 97 Former Serbian capital
- 99 Ending for ethyl
- 100 "Common Sense" author
- 102 Fourth deadly sin
- 103 By Jackson
- 108 Goats say it

110 Vigilant: Sp.

111 "— on parle français"

112 By Ferber

117 Crafted

118 Grain beads

122 Pindar opus

123 By Bolt

126 High, in music

127 Giggle

128 Ohio city

129 Permanent con

130 "Affair" of 1797-98

131 Actress Eleanora

132 Plumber's device

133 Macadamias

DOWN

- 1 Holy Tibetan
- 2 Wake-robin
- 3 Kabuki instrument
- 4 Kuwait is one
- 5 Sellout signs
- 6 Not sanguine
- 7 Interlace
- 8 Needing liniment
- 9 Dissertations
- 10 Conquistador's quest
- 11 Ger.
- 12 Cry of disbelief
- 13 Words on a Wonderland cake

14 New Testament book

15 Medicinal plant

16 Evergreens

18 One more

21 British exclamation

24 Noel

25 Rafter support

30 Getting — years

32 Minestrone

ingredient

33 Drumstick

35 Sacred bull of Egypt

36 Godiva's title

37 Reclining

38 — Ataturk

39 Downy surface

41 Bandstand

42 Wyoming range

43 "— We All!"

47 Site of a jamb

51 National hymns

52 Pastoral type

53 Abe's early love

54 Six-day visitors

56 Polar bear's place

59 Marsh grass

62 Cautious

64 Shade of blue

65 Fossil resin

67 Tourist city of Japan

68 London back street

69 Yielded assent

74 "— Crane," 1956 film

75 Greek theater

76 Misspelled

77 Thames school town

78 Last word of "America"

79 Out of whack

80 Eli

85 Neighbor of Wis.

86 Supplicated

89 Sense of humor

92 Out of the ordinary

95 Thread prefix

96 Noah's landfall

98 — Na Na

99 "Great Expectations" heroine

101 "— the Dark"

104 Sailor's saint

105 Finds out

106 Admit to priesthood

107 De Valera's land

109 Gun-toting

112 Cajole

113 Without concentration

114 City on the Moselle

115 Waikiki's island

116 Compass pts.

118 African fox

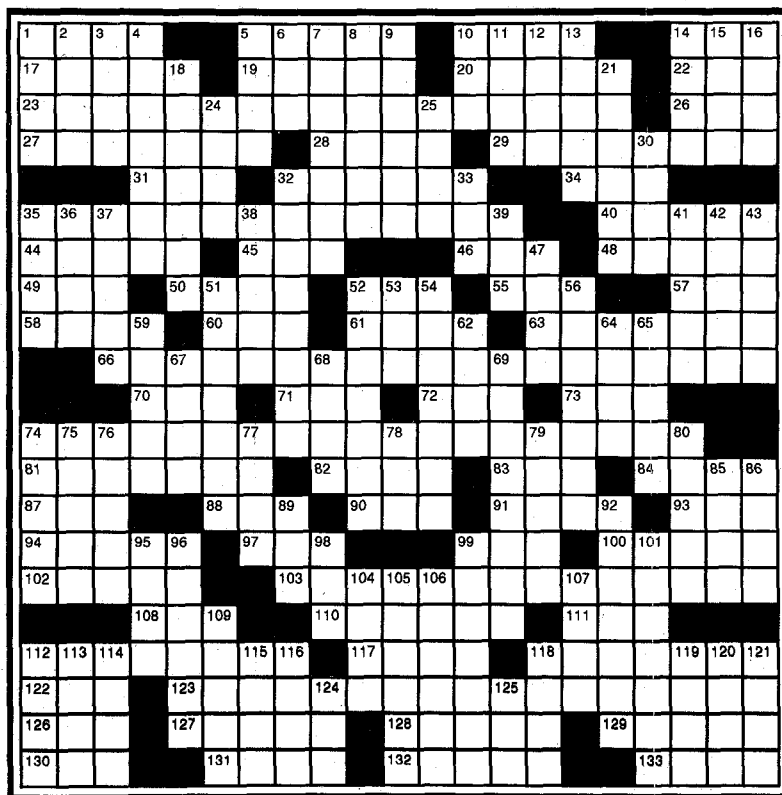
119 Trendy food

120 Dill of the Bible

121 Russ. states

124 Service charge

125 Albanian coin



She likes to read
fortune cookies.

He likes to
eat them.



*B*ut there's
one taste they
agree on.

Benson & Hedges
America's Favorite 100.

**SURGEON GENERAL'S WARNING: Smoking
By Pregnant Women May Result in Fetal
Injury, Premature Birth, And Low Birth Weight.**

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